VOGUE

FEBRUARY 1



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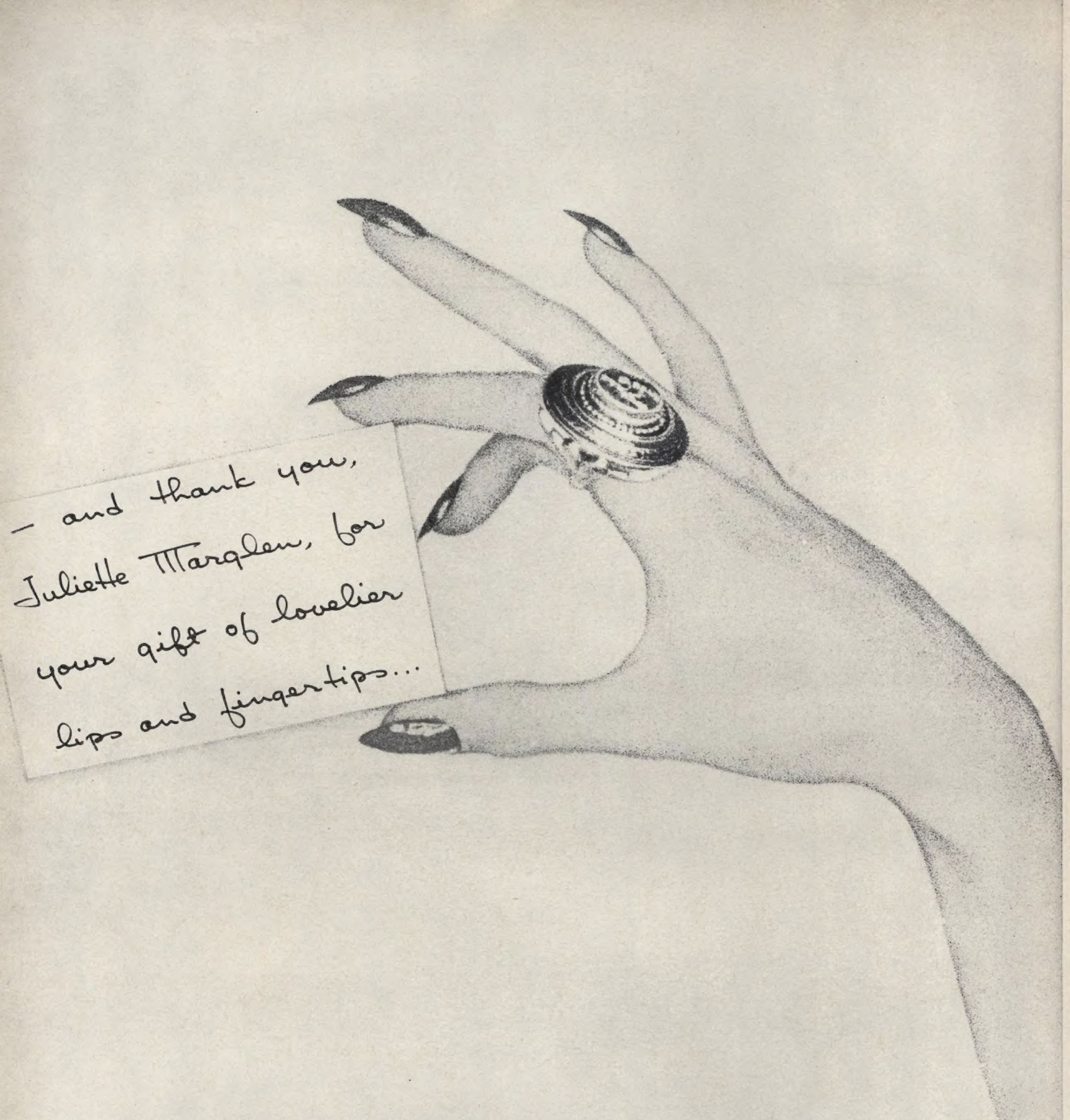
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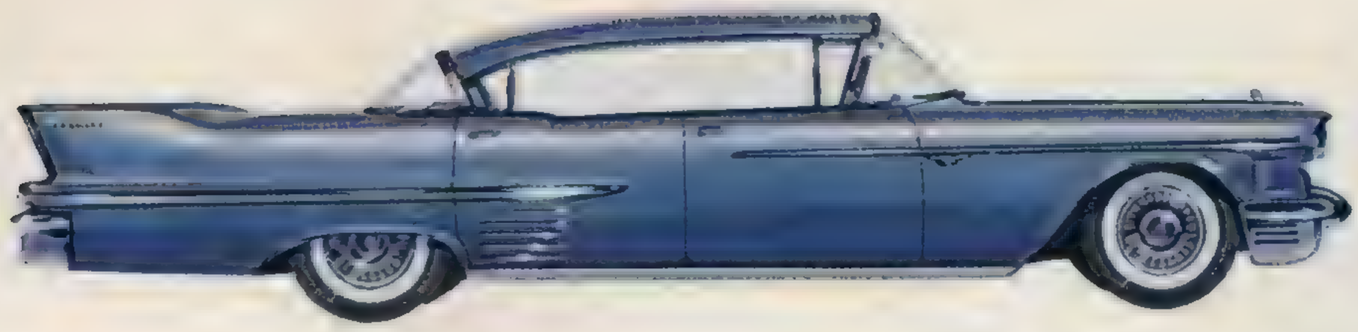
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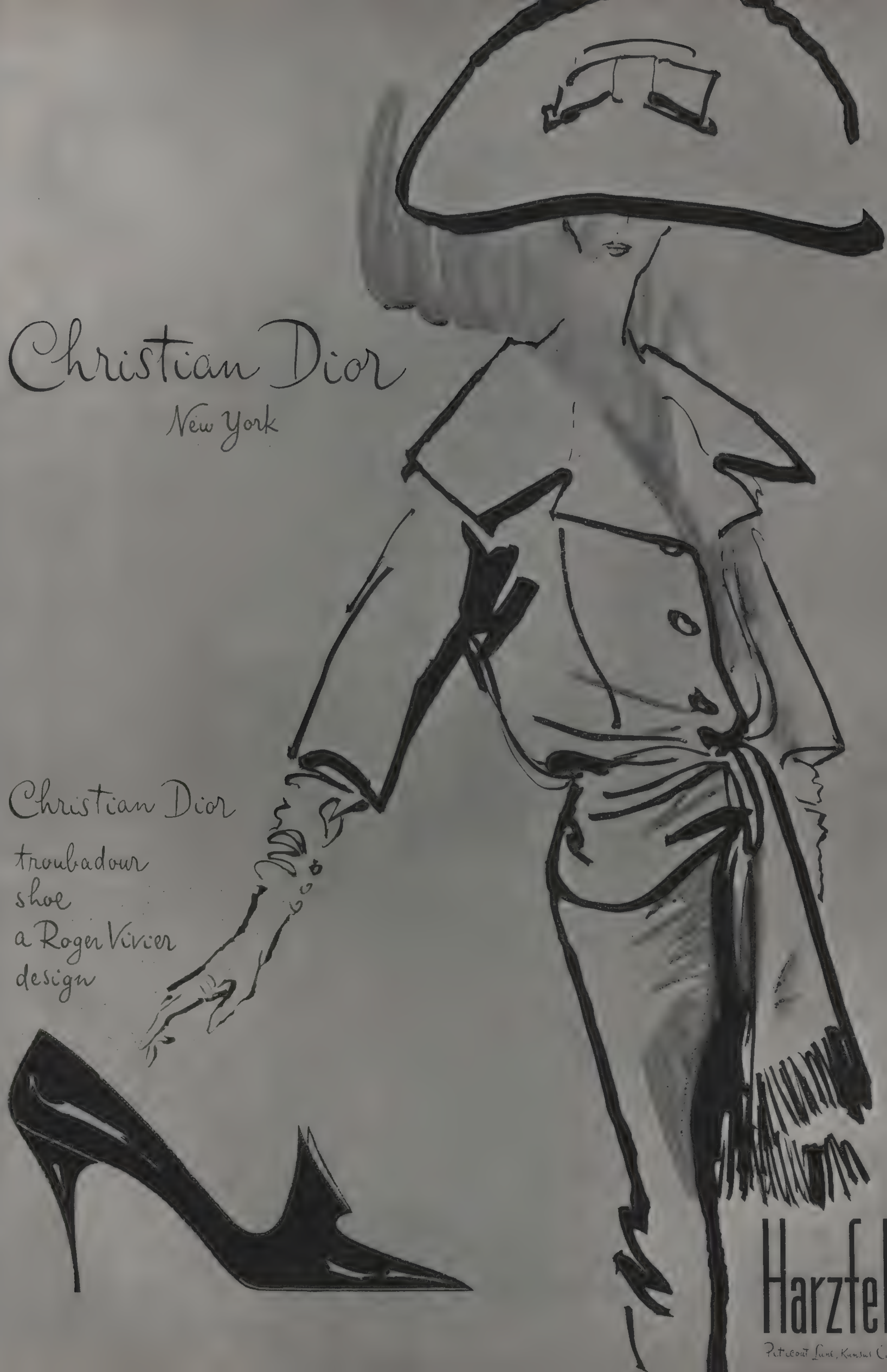
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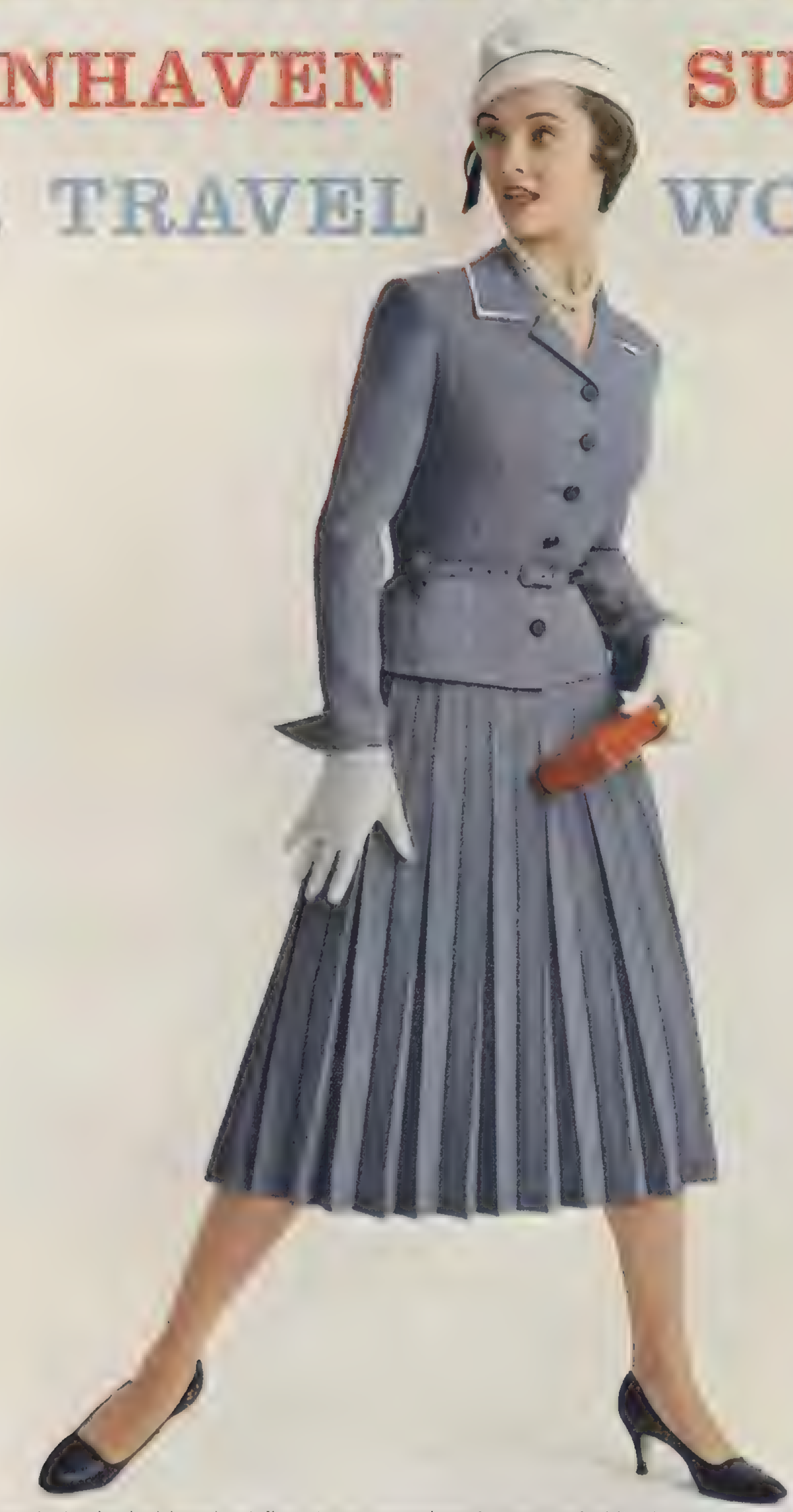
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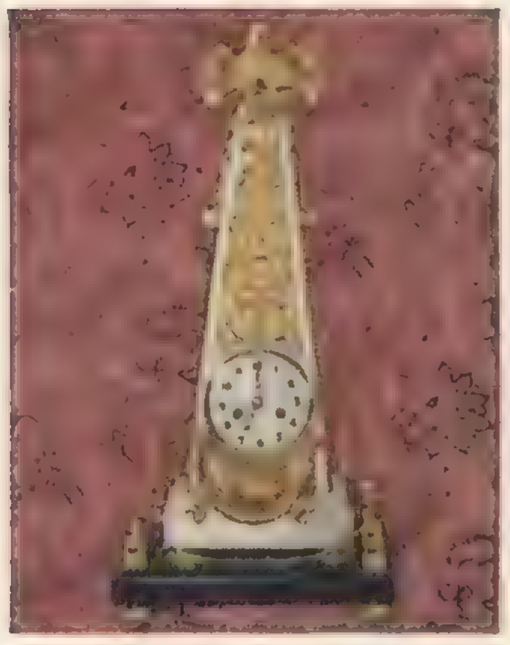
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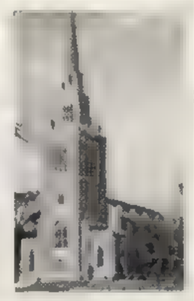
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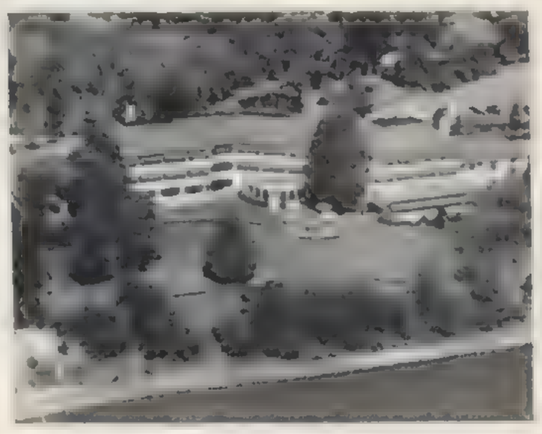


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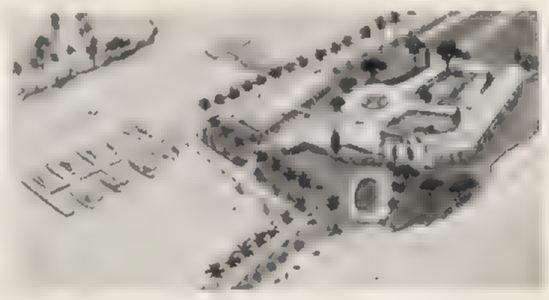


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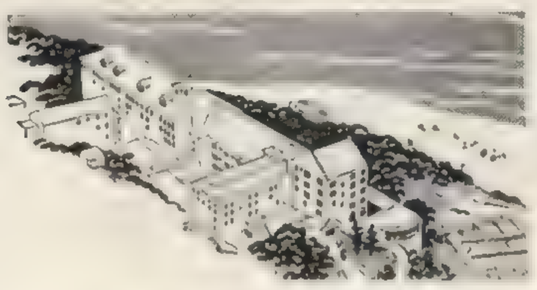


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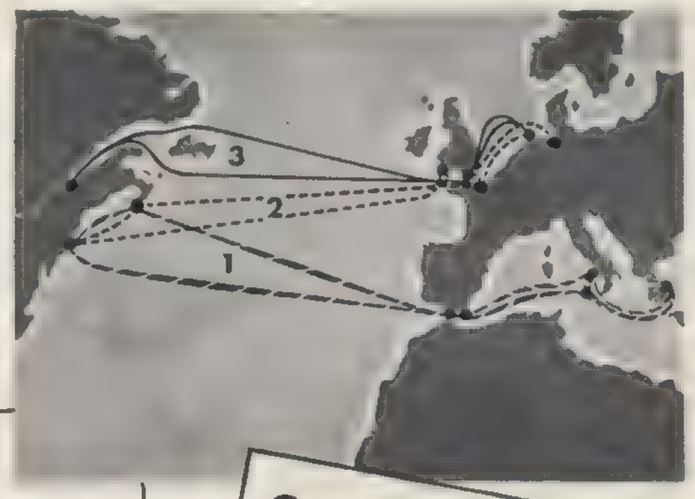
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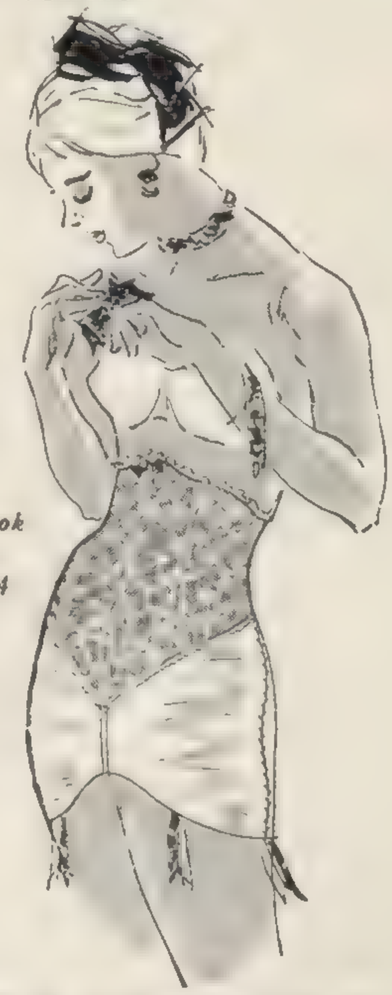
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(*Left*) Abstract print two-piece suit dress with lined jacket, jewel-trimmed Slate with aqua, mauve with blue, grey with pink. About $18 00

(*Right*) Tweeded herringbone print square-neck dress with drop-shoulder sleeves, matching lined bolero. White with navy, toast or black. About $18.00

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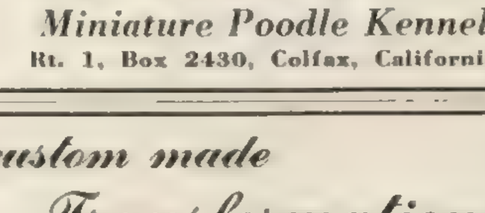
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3. Fair Lady, early editions—up to three, in fact—might appear like this on gala occasions: white French lawn with embroidery.
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International Gem, 15 Maiden Lane, N. Y. 38.

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Trousers, $36; blouse, $30.50, inc. tax, postage.
Robert Leader, 146 E. 54th St., N. Y. 22.

6. Playing it close to the head. Pretty coiffure that curls in close to the ear-tips, rises slightly on top, leads to a soft rush of bangs at one side.
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7. Misty colour for pearls: blue-grey. Bracelets of baroque cultured pearls, 14-k. gold chains, to wear singly or in pairs. $20 each, plus tax.
By Richelieu. Arnold Constable, 653 Fifth Ave., N. Y. 22.

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3. Fragrant bibelot: a small wicker boot filled with delicious potpourri, topped with a nosegay of carnations—here, yellow (other colours available). $12.75 plus tax. Shelley Marks, 3 West 56th Street. New York 19.

4. Cheese triangle. Cherry or walnut cheese board shaped in a tall triangle, with this point added: a fruit knife, held alongside on a leather strap. This, 16″ by 8½″. $6.75 ppd., The Charles-Fourth Gallery, Mechanic St., New Hope, Pa.



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7

8. Good catch, framed. Small, documentary prints of fish to range singly or in pairs around the walls of a dining room. In gilded wood frames, 9¼" by 7". $7.25 each, $14.50 a pair, ppd. East House, 1075 First Ave., N. Y. 22.

9. Macaroons plus— plus rum, equals Macarums (and a good hostess present).

8 A pound of them here, packed in a brown-and-white tin. $1.95 ppd. A. L. Roth, 2627 Boardwalk, Atlantic City, New Jersey.



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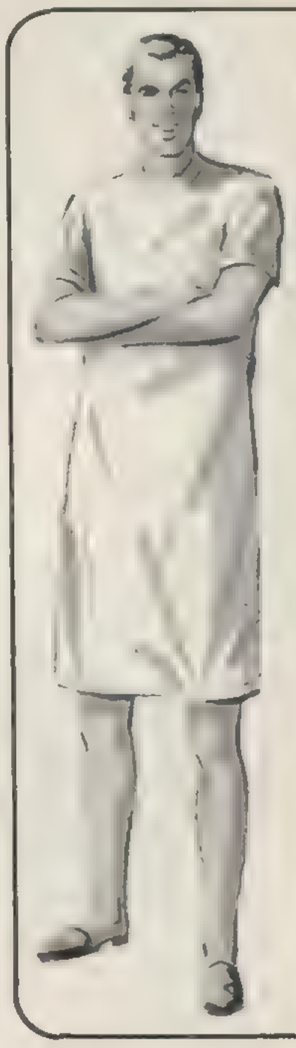
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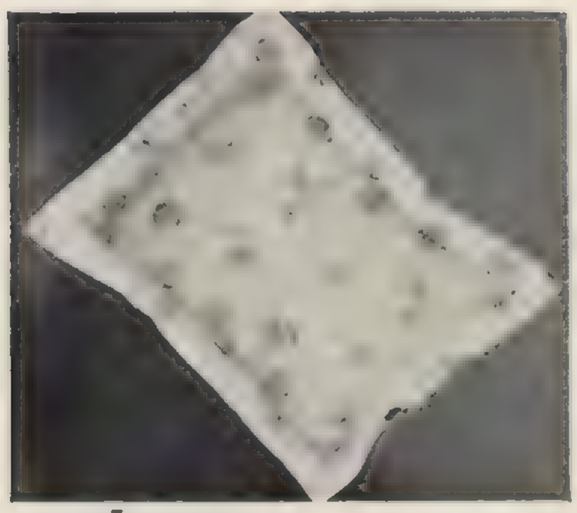


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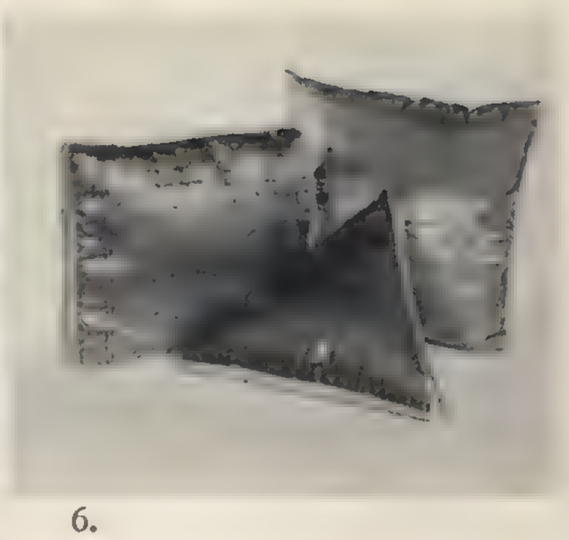


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Car news: gadgets division

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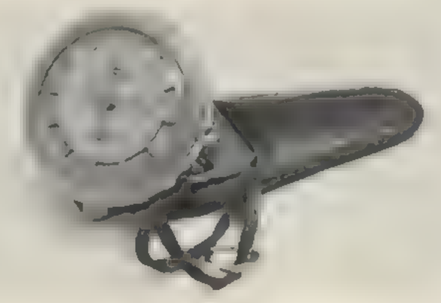
Two-way radio transceiver, left, communicates between car and office, car and club, or car and baby sitter. Car batteries and AC current run it—within a 10-mile range. $139.50. Abercrombie & Fitch.



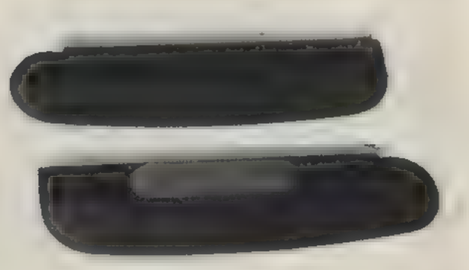
Motel Coffee Kit, left, houses the makings of coffee (or tea) for two in a cowhide case. The percolator plugs into any motel's electric outlet. $20. Abercrombie & Fitch.

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Stainless steel watch, right, permanently but not rigidly attached to a car key—it adjusts to viewing view when the key is in use. $39.95 inc. tax. Abercrombie & Fitch.

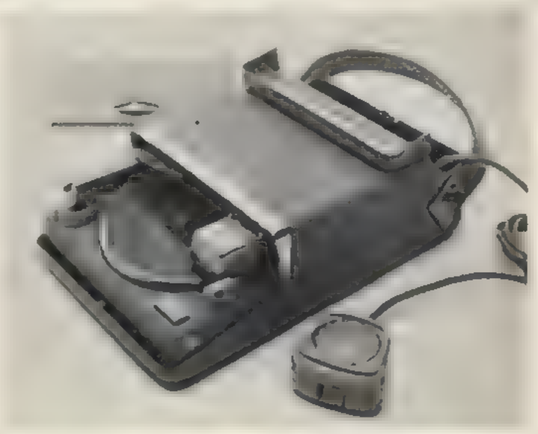


Saf-T-Visors, right, work side by side in any windshield, reduce sun and light glares up to 87%. $14. Abercrombie & Fitch.





Mobile telephone, left, can be fitted into any dashboard: works between car and—via a central operator—any ordinary telephone. To order: the Bell System; about $32 a month.



Soundscriber, left, takes dictation on the power of four flashlight batteries (could be the beginning of the talking-picture era in vacation photography). $345 inc. tax. Collister Corp.



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AVIATION NEWS PICTURES

Vogue's eye view of the Fountain of Liberty

This is the way America looks now to first visitors or homing Americans as they fly into New York's newly beautified International Airport. Beyond the Fountain of Liberty, with its magnificent sixty-foot rocketing spray, three smaller fountains point the way to the Manhattan skyline—in this picture, a crystal spattering of lights. We show it here, in Vogue's 21st Americana issue, because we're deeply and deliriously in love with America, not only in terms of skylines, of those ark-like wagons, outsize plains, and yelping mountains, but with the idea of a country where it's still possible in 1958 to kid the sponsor; where the elevator man speaks Paris French he learned in the Army; where newsboys discuss their "sibling rivalries"; where the Puerto Rican problem became the spark of a milestone musical; where people speak with undisguised affection of their cars, their washing machines, and their automatic dishwashers; and where the same people feel, touchingly, that they're incurably provincial to prefer Texas steaks and Maine lobsters to Ballotine de Volaille à la Régence.

NEW EYE ON THE SUN

The sun, "splendid silent . . . with all his beams full-dazzling," has never before been seen quite as the American artist, Richard Lippold, sees it in this sculpture, an immense explosion of gold-filled wires thrusting thousands of rays extravagantly into space. Lippold's sun is the document of a new eye on perpetually existing splendour. In the midst of this dazzlement, one remembers that it was the scientists' new way of looking at certain eternal hard cold facts that has made possible the new attainability of the heavens. It is not the invention of the new, but a new eye on what already exists that has made it possible to penetrate this vast geography.

Opposite: "The Sun," Richard Lippold's masterpiece, a geometry of filaments vibrating under spotlights, with a movement tremulous, potent, and tenacious. Photographed by Herbert Matter in the American galleries of New York's Metropolitan Museum.



A new look in American fashion based on *Legs*

What the Grecian nose is to Greeks, what the English complexion is to the English . . . well, that's what legs are in America. Only more so. If this seems chauvinistic, it is. Naturally, no American will openly claim to have invented legs, but if anyone *had* invented legs, it is safe to assume that that inventor would have been American. Now, with the new shorter skirts, there's a whole new updated version of the beautiful American leg legend. "American legs have the prettiest girls in the world," remarked Lord & Taylor recently in *The New York Times*, and we wish we had thought of it first. . . . For most American women, the big question is: how much leg to show? The answer: all you can stand. But no knees, or certainly no more than the flicker of a knee on the dance floor, probably with one of the short, flip, bouffant evening dresses. The leg-show, in other words, displays as much as is beautiful—all that's worth showing—of that fine, clean shaft of limb beginning below the knee at about the spot where you test your reflex. The exact point depends on the legs involved. Inches from the floor have nothing to do with the case, but the first cut of this year's fashion should be snipping off last year's skirt. The eye is changing. To show the legs is scarcely shocking; we've shown 'em before. But *not* to show the legs is to look very much out of date. And what we say is—and we say it very much out of context—"Vive la différence." It's good to see those pretty American legs again, how they enter a room, how they leave a room—how they stand around. . . . Now for the dregs: Some legs can't really stand this new glare of publicity, and that is indeed unfortunate. However, there are *ways* to reclaim the underprivileged leg, and a few tricks that will set it off to follow the fashion. For which, see the next issue of Vogue. **THE LEG-SHOWING CHEMISE**, opposite, a knitted streak of black and white herringboned cotton. And the kind of legs to wear it. No waiting. The peak of this I-don't-care kind of dash: a pinwheel beret of black and white straw trimmed with black velvet. Sportwhirl dress, about $17. Madcaps hat. Calfskin shoes. All at Saks Fifth Avenue. Dress, also at Julius Garfinckel; Sakowitz.

All about how to have very good legs: in February 15 Vogue

A new look in American fashion
based on

Hair

At the top of this year's look something wonderful has to happen. Sometimes it's a high-winding swirl of turban, and sometimes—as here—it's a new firecracker pouf of hair with a ruffled, not-quite-tidy charm.... Actually, this offhand chic requires a certain amount of concentrated planning (but not concentrated enough to be dreary). And here is where you come in, you and your hairdresser, for the first requisite is a very, very good haircut. Or perhaps we should say the first requisite is very good hair, *or* the illusion of good, springy, glowing-with-health kind of hair. Cleanliness, of course, is next to gloviness, which means—and this is scarcely news—frequent shampoos and vigorous, systematic brushing. With the short, layered scissoring that sets the internal control for the new coiffures, highlights (natural or nicely faked by a hairdresser) are fairly essential and somehow add to the general impression of wonderfully clean good looks. Permanent waves, which for some hair are essential for "body," happily are now so quick and contain now so many salubrious ingredients—even vitamins—that no woman need be concerned about having them as often as two or three months apart. Although the new coiffures have a tendency to look as though they'd been combed by a charming combination of wind machine and Waring Blendor, such is not the case; the technique is actually a quick, light brushing up and off the face. Then the final "arrangement" is managed with comb and fingers; some of the last touches, with hair spray. A proper spacing of bangs, for instance, can be achieved by spraying lightly, then pinching strands of bang between thumb and forefinger, giving a slight tug to each to put it in place. Most important: Have your hairdresser look at you *standing*. The height, fullness, and general proportioning of your coiffure are as important to the overall, un-segmentized effect of the look as the height of your heels is. Hair with the new "careless" charm has, in fact, become a major accessory, so important that it can only be worn this way when there is not a single conflicting flare of gadzookery anywhere else from top to toe.



NEW COIFFURE: THE FIRECRACKER POUF

This infatuating froth of coiffure is worn here by Miss Melissa Weston, a creamy young blonde whose life involves TV, modelling, and the study of photography from behind the lens as well as before it. Short (three to four inches on top), her hair has a new fluffed, never-quite-tidy elegance, a rounded look to balance the straightish new shape of fashion. Designed for Miss Weston by Mr. Kenneth of Lilly Daché. Earrings by Hattie Carnegie; Bonwit Teller.

LEOMBRUNO-BODI



A new look in American fashion

based on

Colour

It's a well established, and we think wonderfully established, fact that America loves a bold idea boldly executed. This year, in full fling with the thought, there's a new look in American fashion based on boldest colour—revved-up reds, shocking-yellow yellows, clarion greens, and raving-beauty blues; plus prints of the same, and more besides. A woman about to plunge a checkbook into this reviving colourworks can—if she keeps her wits about her—find a new style with a flattery quotient as high as a lipstick's. (The principle, after all, is the same—making up in full colour.) Perhaps the first point to note in this plan of keeping one's wits about colour is letting the colour stand on its own: once you've picked your strong colour, or a print of strong colours, let nothing interfere with the effect. Make-up to carry the new brilliants, for instance, should be creamier, blending away from pale alabaster tones, from tanned tones; lipsticks do most when they're clear, uncomplicated shades—no blue reds, no yellow reds. The non-meddlesome accessory comes into this plan, too, a smooth, well-turned cog in the colourworks. With a red suit, now, you needn't depend on black; try a red shoe, or a rich brown, or charcoaly grey (matte, not glossy). With a beige costume, beige or cocoa-coloured shoes—or red again. With a shocking-yellow suit (perhaps the one on page 113), a hat of black and white polka-dot silk. Two of the happiest bright fashions around are the printed hat and the printed blouse—new in light, high registers of colour with scarcely a line of black, but with quantities of clarifying white. The big idea here: hat and blouse of twin prints, to wear simultaneously with a brilliant suit. Naturally, the woman who owns these will wear the hat with other suits, coats, may sometimes wear her bright suit, un-bloused, with a hat of another print. What she will *not* wear is an innocuous blouse. Her jewellery, playing against the clothes colourworks, will be fairly classic but definite: brushed or woven gold earrings, sometimes one smashing bogus ring, its jewel too big to be believed. . . . In any case, the plan's the thing: one marvellous, vivid look thought out from top to toe and then *worn*, a look so right it can be repeated again and again without changes, without palling.

THE NEW COLOURWORKS

In the new spring clothes, a point-blank brightness that's not without its subtleties. Among them: silky print shirts and turbans, very often in a sharpened shade of the suit's colour; the high-pastels of many new woollens; the energizing contrast of paled silks. *Opposite:* Two of the spring's colossal blues, flying along close-hauled. A ribbon of the turban silk closes the suit's collar. Suit by Seymour Fox, in Anglo wool, about $160. Suit, Richelieu bracelet: Saks Fifth Avenue. Suit, also at Dayton's; Frost Bros. Dawnelle gloves. Emme hat. The make-up and Coral lipstick, a beautiful lastingness, by Frances Denney. The bowl, from Bonniers.

HENRY CLARKE







Opposite page: A suit that's practically a textbook on how to form a colour syndicate—a single strip of the powerhouse colour; the blue in two shades, two prints. Suit, in Strong-Hewat wool tweed with knitted cotton jersey blouse and coat-lining, about $70; junior sizes. Suit, and Koret handbag: Altman's. Suit, also at Hutzler's. Emme twirled silk turban. Charles of the Ritz blue eye shadow and True Red lipstick. *Directly left:* Blazing yellow chemise suit with yellow-orange silk hat. Another time, there might be a pale-orange shirt, or a black and white polka-dot one. Wool tweed suit, about $75. This, Napier bracelets: Lord & Taylor. Turban-draped Lilly Daché cloche. *Below:* Unspecific match of reds here, all of them a shade darker than another year's might have been. A shade softer in the outlines, too—the bowed hat, the loose-buttoned cut of the jacket. Suit, of Berriege wool tweed, silk print shirt, about $135. Lord & Taylor; Hudson's. Castlecliff bracelets, at Lord & Taylor. The silk hat by Emme. The furniture on both pages, by Karl Mann.

New American colourworks

continued

HENRY CLARKE



More American colourworks

Left: Jersey suit in melon—one of the new high-key colours that are a new basis of fashion (the fresh effect of one bright on another is part of the great wearability here). Suit, by Ben Gershel, in French worsted, a silk print blouse, about $225. Costume, gilt earrings: Bergdorf Goodman. Costume, also Frost Bros.; I. Magnin. The gloves by Kayser. Emme hat. Thread sculptures, by Gerald Farmer. from Bonniers. Colourworks on the face: cool green eye shadow and Canary Red lipstick by Elizabeth Arden. *Right:* Melon-red coat registering very high in a lot of ways—a woman might own this coat and no other for nine-tenths of the year, almost anywhere. The cut of its news—fullness kept strictly to the back. By Seymour Fox, in Stroock wool, about $145. At Bonwit Teller; Dayton's; I. Magnin. Bright white hat, by Emme.

HENRY CLARKE





PHOTOGRAPHED BY KAREN RADKAI AT
THE WHITNEY MUSEUM, NEW YORK



6 great living American fashions

They're easy to spot—the great new looks in America now. Ease, in fact, is the tip-off. The fashions that make the best American looks this spring have this in common: an uncommon degree of liveability that would be recognizably American—and beautiful—anywhere in the world. *Far left:* Chemiserie at the top of its form. The form, seamed in, marked with a bow. By Ben Zuckerman, of black silk crêpe, about $185. Bergdorf Goodman; Marshall Field; Neiman-Marcus. Nettie Rosenstein handbag, also at Bergdorf Goodman. Andrew Geller shoes. *Below:* Day-short evening coat—its shape drawn yoke-deep all-around with a single drawstring. By Ben Zuckerman, of black silk-and-wool alpaca; about $229. At Lord & Taylor; Julius Garfinckel; Neiman-Marcus. *Directly left:* The hat that works with both looks here, and with practically any other form of night life short of a theatre-evening—it's frankly too tall for that. By Adolfo of Emme, of black veiling and a sway of jewelled feathers. Also at Julius Garfinckel; Neiman-Marcus.





KAREN RADKAI



Great living fashions

This page, left: Town-country-travel suit—and a lesson in liveable American fashion (a lesson learned, as it happens, from Chanel). Grey worsted jersey; the jacket non-fitted, buttoned in brass, worn open over an orange-and-white silk blouse. By Dan Millstein, of Sag-No-Mor jersey; about $110. Bendel's Young-Timers; Woodward & Lothrop; Famous-Barr. *Above:* Further details on the suit hat at left: white straw, rippled back from the head in drapery folds, and tied over the crown with a straw hair-ribbon bow. This, by Christian Dior-New York. From Henri Bendel. *Facing page, left and right:* Three-quarter red coat with an almost silky fullness developing from a back yoke. Surprise is: it's corduroy—newest when worn in a non-country context. By Harry Frechtel; about $125. Lord & Taylor; I. Magnin. Monet bracelet: Lord & Taylor. Sally Victor hat.


Dagmar



Great living fashions

This page, above and right: In black and white hound's-tooth check, a dash-everywhere coat with enough dash to be, besides coat, suit-jacket to an unlimited number of free-lance skirts. More news: more collar, shorter, square-sliced sleeves. By Matlin; about $100. Saks Fifth Avenue; Hutzler's. Dash by hat: a belted straw cloche, belted with grosgrain. This, by Sally Victor. The black alligator handbag, from Lederer. *Facing page:* Great American look that crossed an ocean to get here: the easy jersey suit, worn as Chanel invented it—open-jacketed, pinned with a glittery fake jewel. Suit, by Jack Sarnoff, in a new wide-wale navy-blue worsted jersey. About $160. At Bonwit Teller; Harold's. The pin, by Castlecliff—plump pink stones banded with gilt—also at Bonwit Teller. Natural-coloured calfskin handbag, by Gucci. Emme hat.


Dagmar

New American drive: by colour, by car

Definitely worth a second look, which is what we've given it on these two pages: deep-sea blueness, powered by suit—one-button closing is the jacket-news here: the jacket, waist-short, deep-collared, partly open over a piqué blouse. The power behind it: hidden under the hood of the new Crown Imperial limousine. This, one of a limited edition of seventy-five, all of which were hand-built for the Chrysler Corporation by Ghia of Italy. It has, besides power (325 horses-worth), a two-unit air-conditioning system that can cool front and back—non-simultaneously, two heaters, and wall-to-wall carpeting of sheared mouton. Suit, by Monte-Sano & Pruzan, in Scottish wool tweed; about $270. Bonwit Teller; Neiman-Marcus; I. Magnin. Van Raalte stockings. I. Miller shoes. Sally Victor hat. Handbag, from Lederer. Jewels: S. G. Barnett.





RAWLINGS

Above: Navy-blue brightness with its news scissored in—and out: less sleeve, fewer buttons, standaway fit. Easier fit is the gist of the car's news too: the 1958 Ford Thunderbird that now comfortably fits four with a gain of some twenty-three inches from bumper to bumper (it's now 205.4″) and as is usually the case with stretching exercises—at a considerable gain of sleekness. Coat, by Monte-Sano & Pruzan, of Belgiwool; $245. Lord & Taylor; Hutzler's; Harzfeld's. Sally Victor's silk turban. Bur-Mil Cameo seamless stockings. Mademoiselle shoes, Lord & Taylor. Jewels: Verdura. *Below:* Blue plaid country coat and skirt that wouldn't be dimmed by city traffic—a printed silk turban and a white silk shirt could change its pace in a flash. A car that can do the same: the new Mercedes-Benz 300 SL Roadster—capable of gracefully slowing its 150 mph potential to a 20 mph city traffic-jam. Finger & Rabiner coat and skirt (Einiger wool); about $85. Lord & Taylor; Montaldo's; L. S. Ayres.



American blues:
power-driven

The pale-blue drive

In perspective here, a two-button suit in a colour that's gotten a fresh perspective of its own this year: light blue—pale, but not pallid. Driving home the point, the Cadillac that almost spans these pages (has, in one form or another, spanned half-a-century: General Motors issued its first cars in September 1908, added Cadillac to the fold a few months later). This one is the new 62 Convertible. With its hood extended to the bumper, front fenders streamlined, and fins re-angled skyward, it manages this pleasant miracle—more interior space and a surprisingly longer look in what amounts to last year's length of car, last year's length of garage. George Carmel suit (Anglo wool); about $160. Saks Fifth Avenue; Sakowitz; Frederick & Nelson. Revlon's new Mocha Polka lipstick and nail enamel: Sakowitz. Sally Victor turban. Jewels, by Cartier.





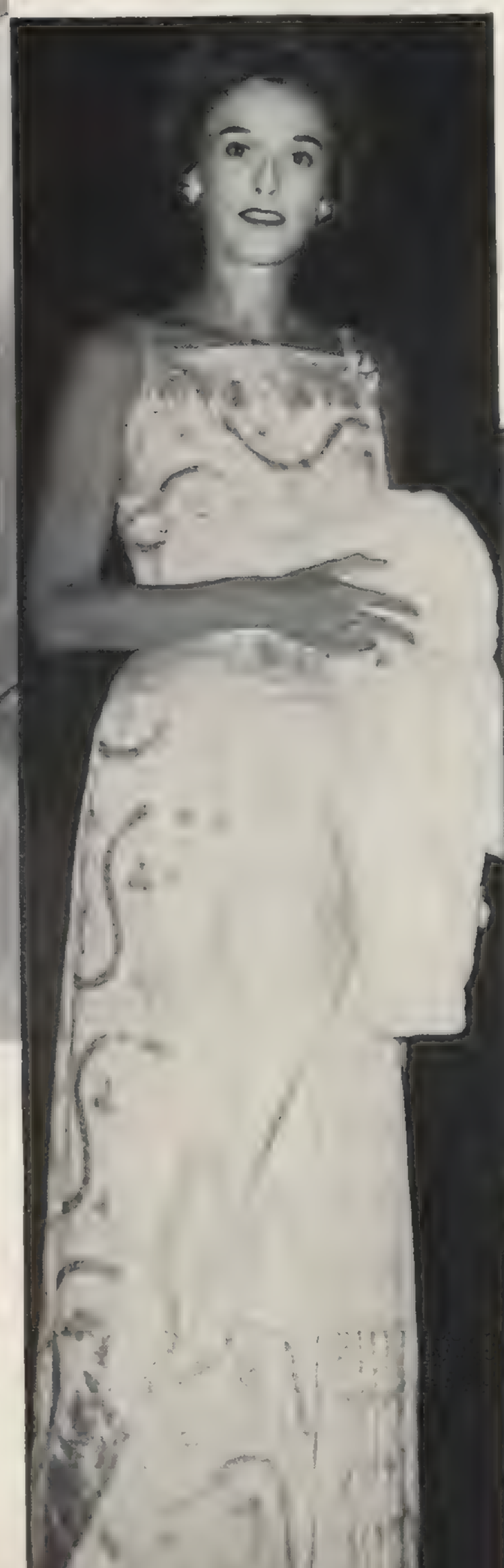
RAWLINGS

Guess When?

To unravel the mystery here: Guess, without peeking at the dates on page 188, when each of these Mainbocher costumes was designed. Any could be worn today (or tonight), and several probably will be. For while Mainbocher's clothes do, eventually, wear out (it takes a bit of doing), they never go out of fashion; often, they set a fashion for years to come. Mainbocher made the first strapless evening dress, the first short evening dress (1942); decorated the first wool sweater for evening; turned the Indian sari into a chic, purely Western dress; made the fur-lined coat an elegant uniform. First in Paris, then, since 1940, in New York, he has pursued, for twenty-seven years, one splendidly simple objective—"to unclutter fashion."



The Duchess of Windsor wearing a Mainbocher dinner costume. Puzzle: guess its vintage.



Mrs. William S. Paley at Newport, wearing a Mainbocher white-and-gold sari dress.



Mrs. Edward Patterson in a Mainbocher dinner sheath—brocaded cut velvet, "a melting pale beige."



Mrs. Henry Ford, II: Her Mainbocher dinner dress, short, sequinned, in four shades of satin.



Mrs. Winston Guest,
right, in a black dinner sheath, flowered silk evening coat.





Mrs. Murray Vanderbilt,
above, wears Mainbocher's navy-blue wool dress with knitted top, cardigan.

Mrs. James Fosburgh,
right, in the same costume, same year—revealed on p. 188.





Mrs. Kingman Douglass,
wears, below, Mainbocher's black-and-white dinner dress, ermine-lined red jacket. See page 188 for the year.



Miss Anita Loos
"My whole clothes-philosophy is Mainbocher," she once said. Her pyramid coat: eggplant velvet.

Mrs. T. Charlton Henry,
right, of Chestnut Hill, Philadelphia, in Mainbocher's timeless tweed cape (time on p. 188).

NEW KEY TO DEEP FLORIDA



Extra fresh information: driving from Miami to Sarasota, through the Keys and the Everglades— museums, new resorts, restaurants, clubs, and even marbled godwits

BY HORACE SUTTON

With a motor car and, say, Miami on one's hands, there are, as I have recently discovered, at least 600 miles of sunshine spreading in every direction. Maybe more. Eastward lies The Beach where the visiting mayor of Fontainebleau (France), summed up the architecture for all appraisers a few years ago. Said he, surveying the latest palatine plaster preserve, "Outside, ees not so bad, but eenside... bouillabaisse!" But there are cultured pearls of good living in the bouillabaisse.

Couture, a sunshine subdivision of Hertz, has installed a two-class car-renting system. The Econocar plan offers a 1958 Chevrolet with a standard shift at $49 a week, plus 200 miles free weekly. You pay the gas. A Blue Ribbon, or first-class plan provides a new light car with automatic everything at $50 a week plus 10 cents a mile. They pay the gas. Sybaritic sight-seeing costs $95 a week in a convertible Cadillac or Chrysler Imperial, plus 18 cents a mile. For another $15 a day you can hitch on a boat and trailer complete with motor, life preservers, bait, rods, and suntan lotion. There will be a slight extra charge for insurance and cleaning the fish.

Although this year's Miami Beach hotels are equipped with such appendages never appended before as bells in the tower (the Carillon), an ice-skating rink (the Deauville) and baby-sitting by television (the Beau Rivage), the most elegant of all is the Fontainebleau which, if the expression may be pardoned, is the year before the year before last's hotel. An oasis of *haute cuisine* in a pastrami desert, the Fontainebleau's food is under the mastership of René Black, late of the Waldorf. In those Manhattan towers, he traditionally sliced the Herbert Hoover holiday turkey, arranged private dinners for the Duchess of Windsor, and fussed for Arabian princes.

A sunless day in Miami—well it *has* happened—might prove a lovely day to poke around Vizcaya, perhaps the most awesome museum of the local tropics. Built as his house by James Deering from the fortune that his Harvester harvested, it was opened Christmas Day, 1916. It took 1,000 artisans to put the place together. Deering's field workers bought up the roofs of entire Cuban villages to secure just the right kind of tile. Deering lived in it for eight years and nine months, died a bachelor in 1925. His relatives opened it as a museum four years ago. Sightseers roll through the tree-lined estate roads and are deposited at the front door by a motorized tram. Inside is an old Roman bath, a rococo music room like a corner in an Italian villa-by-the-sea equipped with spinet, harp, and zither. The swimming pool starts in the house, and flows into the open, like a garage in Venice. The roofing is appliquéd with coloured sea shells, candelabra light the waters for after-dark bathing, and the water itself flows from leaden dragons. Alongside, for the convenience of those who come today to see the unpriced monument built by the man behind the man behind the plow, is a refreshment salon decorated with neo-Formica furniture.

Florida's only cellar restaurant is a hideaway about twelve miles south of Miami equipped with the flamboyant handle of the Black Caesar Forge. Black Caesar, a former African chief who was captured by slavers, became a pirate, captured boats single-handed, worked out of Elliott Key, about seven miles from the restaurant. The forge named for him is only slightly harder to find than a hidden treasure. What you'll find, if you find it, is a rough-hewn eatery equipped with a fireplace dug into a ledge of solid coral, wine bottles waiting in grooves drilled into the coral walls, and all the waiters done up like Long John Silver. The menu offers Roquefort-stuffed shrimp, all kinds of red meat cooked over charcoal and hickory, potatoes baked in rosin pots in the rear yard. Now in its twenty-eighth season, Black Caesar's is presently owned by Richard Gruelle whose father wrote the *Raggedy Ann* books. The management also dispenses a free and useful directory of the pirate treasure still believed to be buried in the neighborhood.

The right fork at Homestead leads into the Everglades, the left down to the Keys. Anybody with time on his hands and gas in the tank ought to do both. The Keys are stepping stones strung out into the sea for over one hundred flat miles toward the coast of Cuba. Once the roadbed of an ill-fortuned Flagler railroad, the link-up has become an overseas highway across the sea, burnished by the sun, surrounded by tarpon and bonefish, sprinkled with handsome motels, dotted with clubs and restaurants, inhabited by salty characters called conchs who dote on Key lime pie and turtleburgers. The turtleburgers, when fried, taste like fried anything, and Key lime pie is tart shaving soap served on soggy cardboard.

The Upper Keys are anchored at North Key Largo by the preserves of the Key Anglers Club, a private club, and by the Ocean Reef Club which is not a private club but is selective in the guests it invites to live in its cottages ($25 a day for two) or its main house rooms ($18 a day for two). There is plenty of room for eighty of the customers' yachts, a natural lagoon to swim in, safe from the barracuda, a Low Bridge Room for low-key Upper Key high-jinks, a nine-hole golf course, and a 2,500-foot paved runway for aeronauts.

Boat trips into the birdlands of Florida Bay, sponsored by the Audubon Society, use Tavernier, 66 miles south of Miami, as a base. Four-hour trips leave each Tuesday, Thursday, and Saturday through April 26 and the fee is $8 per person. The rare sight is the roseate spoonbills, which wade in the shallows, feed the young, and wheel over the pale-green warm-water flatlands in blush-red echelons.

Above Hanley's, an outpost in Marathon renowned for stone-crab, Florida lobster, snapper, turtle steak, is Duck Key, the beginnings of a fabulous nest of houses and hotels planned by a mining-rich Torontonian, Bryan Newkirk, who expects to spend seventy million dollars on the venture. The land, originally won in a $37,000 golf match, now covers 326 acres—some of it reclaimed from the sea. It is now assessed at $30,000 an acre. The plans call for one island to be set aside for a yacht club and large houses to be leased to big names. A separate atoll called

(Continued on page 180)

"A LOVE AFFAIR WITH THE HEBER VALLEY, U.S.A."

I hate to write about a place I am fond of, because if I make it sound as good as I think it is, I may encourage other people, including entrepreneurs, to overrun and "improve" it. But to record my love affair with the Heber Valley, which is sunk among the mountains sixty miles southeast of Salt Lake City, seems reasonably safe. The place has a way of corroborating itself over the years; every time I revisit it I get an almost spooky repetition of satisfactions I have felt there before. The only people who have so far improved it have, by dint of good sense and good taste, spoiled nothing. Besides, the Heber Valley is close to no city except Salt Lake City, it is off the railroad, and its offerings of beauty, peace, and the combined pleasures of pastoral villages and wild mountains are not likely to slow down many of the cars that go through it on Highway 40.

I saw it first a long time ago, when I awoke in the jolting back end of a truck filled with Boy Scouts headed for a fishing trip in the high Uintas. We had fallen asleep almost as soon as we left Salt Lake. When I stood up among the tangle of legs and sleeping bags I saw that we were in a bowl valley. The sky was beginning to lighten, the stars looked pale. Dark mountains were painted across the sky to the north, mountains ahead of us were notched with a canyon pass, the east was solid, high mountains on whose ridge Venus glowed as steady as a lamp. I was cold and wind-buffeted; I felt lonely and wonderful to be running in the dark through strange country, along a river belted with great cottonwoods, through the overtaken lights of a village. But when I turned and looked west I think I stopped breathing.

There the sky was dark and polished. High against it, lifting from black slopes and above terraces streaked with horizontal snowbanks, the Wasatch threw up a great grey gleaming *massif* of snow and stone, and just above the mountain's long roof, dully metallic, as round and unluminous as a nickel, was pasted the moon. I could have reached up and peeled it off the sky like a corn plaster. The wind that came down cold off the magnificent mountain was the breath of eternity.

That was Timpanogos, the highest mountain in the Wasatch at just about 12,000 feet. It is not high as western mountains go, but there are few mountains anywhere more impressive. I saw it again this summer, driving out on another fishing trip. This time the sky had not yet begun to lighten even in the east, and the stars burned with pure brilliance. All the more startling, then, to see the ghostly, aloof, remote mountain rearing across the west as if it had some phosphorescence in its rock, and right above it, pasted in the same spot where it might have hung every night since I was twelve, the same unluminous moon, but this time dark, coppery, a penny moon with its face worn to a blur. Since seeing it first I had had the standard tourist experience of standing on Tiger Hill outside Darjeeling and watching the dawn come down rosy on the snowy horn of Kanchenjunga. It was colder on Tiger Hill, and Kanchenjunga was over three miles higher than Timpanogos, but I don't think it was more beautiful. If Rousseau had painted mountains, he might have painted them as Timpanogos looks from the Heber Valley just before daybreak.

My second look at the valley came a year or two after the first. I had hiked over the divide from Brighton, at the head of Big Cottonwood Canyon where for a hundred years Salt Lake City people have had summer cottages. As I came onto the ridge above Bonanza Flat, with the scoop of Snake Creek Canyon below me, the whole world opened eastward. It was September. I did not know it then, but the Wasatch takes second to no place in America, even Vermont, in the splendour of its fall colours. The slopes of Snake Creek Canyon were a wash of yellows, from lemon to red-gold, sometimes on the same tree, but always in great masses from the aspen's habit of growing in groves. Light came off the shimmering leaves until the very air was gold. On the highest slopes the balsams were nearly black; down below the aspens the mountains spread a tufted, woolly carpet of bronze and gold where scrub oak made a dense chaparral; where the bare sagebrush spurs swept around the north the slopes were desert greys and greens. The valley itself lay below me as green as a salad bowl, cut up by trees along a half dozen creeks and bisected from north to south by the band of cottonwoods just turning, a blend of green and gold, along the Provo River. I could see the villages of Midway and Heber, and another I did not know down to the south where Daniels Canyon cut through the southern spur.

If I had been looking for a promised land I could have found none fairer. The air that day tasted and smelled like the day it was made. I could have walked forty miles, and did perhaps walk twenty, and all the way down Snake Creek's

BY WALLACE STEGNER

Editor's Note: *Wallace Stegner once said he would rather "inhale ten thousand allergies across a windy pasture than Chanel or Houbigant or even Canadian Club in a penthouse." Professor of English and director of the Creative Writing Center at Stanford University, he defined in* The Writer in America *the chief duty of a writer-professor: "to promote the conception of writing in which fine writing is its own award." Product of a peripatetic pioneering family, Stegner recounted the experiences of such a family on "almost the last frontier" in his major novel,* The Big Rock Candy Mountain.

gorgeous length I kept having the routine loveliness interrupted by tongues of dark red sumac down a watercourse, or a brilliant maple blooming scarlet among the scrub oak's bronze. I think it was that day that I first discovered the bitter, wormwood goodness of aspen smoke, though I had been smelling it all my life. Some places have that quality; they are like mescalin, they permit or invite or compel you to make use of your senses.

There is a road building across that divide now. For two summers an engineering battalion of the Utah National Guard has held its annual encampment there and exercised itself roughing out a road to connect the Heber Valley with Brighton and also with a ridge road leading down to American Fork Canyon and the Timpanogos Cave National Monument. When it is finished it will be one of the spectacular roads of the West. It is spectacular now, though it is hardly yet a road. My wife and I came over it in a borrowed pickup truck in the fall of 1956, when it was nothing but boulders and tree trunks and raw earth. It took us nearly three hours to make nine miles, but if we hadn't been worried about the borrowed truck we would have gloried in every minute of it. For there it lay, September again, unchanged, exactly as it had bewitched me when I was twelve: the slopes of gold and scarlet and bronze, the green bowl, the snow-flecked ridge of the wild Wolf Creek country eastward. The only change was the Deer Creek Reservoir that now spread blue water across the valley's south end, and to Californians used to seeing wilderness become suburbs overnight, that did not seem too radical a change in thirty-five years.

I did not see the Heber Valley again after my second visit for a good many years, until my wife and I went up to the Heber Hot Pots for a long week end of rest in 1936. The Hot Pots, a string of hot springs stretching from the mouth of Snake Creek Canyon almost to the Provo River, had made the valley a local resort for nearly a hundred years. Only two little run-down places were operating; we flipped a coin and found ourselves in an old-fashioned room in a house built of "potrock" which the springs have deposited in cones and sheets all across the west end of the valley. There was nobody much around; we swam in the brown, warm, odourless water, ate a solid supper served by a pleasant woman with a German accent, and went to bed. The window sills we leaned on for a last look at the velvet country dark were two feet deep, and scarlet Virginia creeper was curling in behind the sash. From the village of Midway a half mile or so away there was no sound; near at hand we heard only the rattle of cottonwood leaves. The air was the chilly, thinned air of 6,000 feet, and in it we smelled alfalfa fields, the mud and grass of irrigation ditches, the witch hazel odour of willows along some creek, the bitter, wonderful autumn pungency of aspen.

We waked to a robin—a robin who, like all his kind, awoke as if someone had kicked him, and with the loudest chirp he would utter all day. Gradually, half-heard and half-recognized, other birds joined in: siskins, chipping sparrows, warblers, mourning doves. Light grew from grey to green to green-gold; sun was tangled in big trees outside. Lying between sleep and waking, I was vague about where I was, and when I heard the many-tuned soft *tinkle-clunk-clang* of cowbells a good way off, I might have thought I was in Switzerland. As I learned later, those would have been old Cooney Gertsch's cows going to pasture down the street of Midway, and Cooney and his bells both came from Wengen, under the Jungfrau. We were cautioned that if we heard yodelling we should not be surprised; it would only be some Huber, Schneitter, Alplanalp, Probst, Sulser, Abbeglen, Buhler, or other of the seventy per cent of Midway's population that is of Swiss birth or descent.

Until we spent that pastoral week end at the Hot Pots I had thought of the Heber Valley as part of the mountain wilderness, for it lies at the junction of two great ranges, where the east-west Uintas meet the north-south Wasatch. It is surrounded by the Wasatch, Uinta, and Ashley National Forests, within minutes of the little-visited eastern face of the Wasatch and within hours of the remotest back-pack wildernesses of the Uintas. Provo River and its tributary creeks are stocked with rainbow and brook; Strawberry Reservoir, twenty-five miles southeast, has been a famous lake for native cutthroat for a half century. The ski resorts of Alta and Brighton are only a few miles westward as the eagle flies. But now we discovered something else, that the valley was Swiss in more than its inhabitants and scenery. For it turned out to be humanized and used like a Swiss valley; it looks raked and tamed, and in that it is unlike any western American mountain valley I know. The reasons are three: this is the best-watered valley in Utah, the people are Swiss, the local culture is Mormon.

The life of a village such as Midway has a flavour as definite as that of a Vermont village, but special and distinct; and Midway is special even among Mormon villages. This little town of a few hundred has a community hall that seats 1,100; they built it cooperatively during the Depression as a means of thumbing their noses at hard times. In the two "ward houses," one old and one new, which are the dynamos of such a town's life, strangers are welcomed, for after all Mormonism is a proselytizing religion; but quite apart from that, these are very friendly people, and by no means rubes or hayseeds. Most of them speak at least two languages as a matter of course; many have served missions of two years or more abroad; the local chairman of the Daughters of the Utah Pioneers is an actress whose life has been spent mainly in Canada, Australia, China, and Chicago; the storekeeper who sells you a fishing license will pull out his notebook and read you a passage of Sandburg he has liked, or *(Continued on page 192)*



Traina-Norell's famously American clothes have a wonderful look of the moment à point— this year, this day, this dress. A look at the record shows, though, that the beige silk chemise (left) is the identical chemise shape Norell designed seven years ago. This year's changes: skirt shorter, beads longer. Taking a new line now: the short, straight-to-the-knees evening dress (right) ending in a whirl of flounce. The news: the exuberant blue-and-beige flowering print after Poiret, the shorter skirt.

Far right: Captive-balloon suit, first designed by Norell, shown in Vogue in 1949. The change: longer jacket, shorter skirt. Suit of yellow-and-oatmeal wool. Straw hat: Emme.

At Henri Bendel; Julius Garfinckel; Dayton's; I. Magnin.

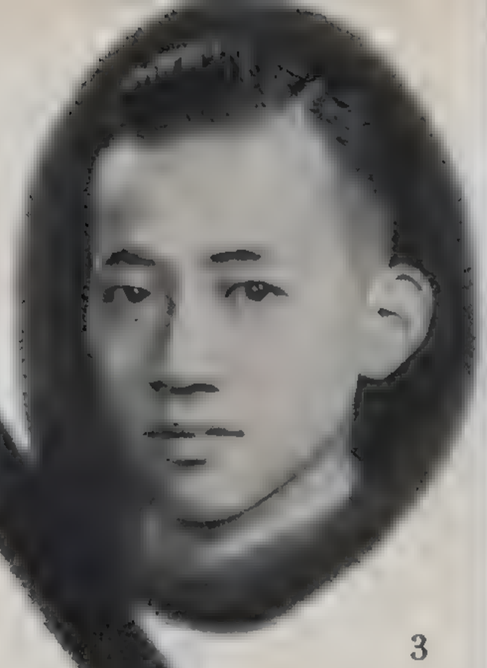


Both at Bonwit Teller;
Nan Duskin; Neiman-Marcus.

FUTURES IN SCIENCE


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In this cross-country sampling, Vogue singled out only a score of the thousands of graduate science students who are added each year to this country's reservoir of scientific brain power. (These twenty faces have been superimposed on a segment of a nuclear reactor.) Many of the students here are in their early twenties, some are married, some intend to teach, some plan to do more basic research. Thousands more, just as brilliant, just as promising, are working in university laboratories. They all know that science is a *way* of looking at life.

1. ROBERT NYDEN HILL, of Evanston, Illinois, has two research projects under way in the Physics Department at Yale: an investigation of the range versus energy curve of heavy ions in nuclear emulsions, and putting together a set of Hertz diffusion pumps for separating isotopes to be used as targets for Yale's cyclotron. A graduate of Carleton College, Hill considered the ministry, chose physics as the way "I can best serve my God."

2. ANNETTE WILBOIS, of Des Moines, Iowa, a doctoral candidate in botany at Indiana University, is doing her thesis on the biochemistry and genetics of the microorganism, Pandorina. A 1955 Barnard graduate, she has received a National Science Foundation fellowship (usually given for a year only) for three years in a row.

3. J. JOHN SAKURAI, a Ph.D. candidate in theoretical physics at the Graduate School of Cornell University, is investigating the interactions of elementary, sub-atomic particles. A 1955 Harvard graduate who enjoys playing Bach or Handel on the flute, he has published four papers in *The Physical Review* and *Il Nuovo Cimento;* two more will soon appear. Sakurai expects to do his post-doctoral research at the Institute for Advanced Study at Princeton, New Jersey.

4. TIMOTHY MERZ, a Ph.D. candidate in biology at Johns Hopkins University, has received grants from the National Institutes of Health and the Atomic Energy Commission to study the nature of chromosomes. He is a 1951 graduate of Johns Hopkins, taught English, and worked as an editor for a New York publisher.

5. DONALD NEIL, a Ph.D. candidate in chemistry, who is doing his doctoral research on the thermodynamics of fused salts in reactor fuels at the Nuclear Engineering Department of the Brookhaven National Laboratory, will receive his graduate degree from Rensselaer Polytechnic Institute. He is a 1950 graduate of the University of South Dakota.

6. NANNIELOU DIETER, a Ph.D. candidate in astronomy at the Radcliffe Graduate School, is working on her thesis at the Harvard College Observatory on neutral hydrogen in M33, a spiral galaxy, lying outside of our system of stars, which was suspected to have neutral hydrogen within it radiating at radio wave lengths, until she verified it in her doctoral research. A 1948 graduate of Goucher, where she majored in mathematics, Mrs. Dieter has collaborated on published papers in radio astronomy. Married to an electronics engineer, Mrs. Dieter has one daughter.

7. HERBERT KAESZ, of Forest Hills, New York, a National Institutes of Health fellow in inorganic chemistry at Harvard, is investigating the stability of certain chemical bonds in boron compounds. A graduate of New York University, he finds that "teaching is fun."

8. ROBERT W. SIMPSON, a virologist working for a Ph.D. in microbiology at Rutgers University's Institute of Microbiology (headed by Nobel prize-winner Dr. Selman A. Waksman), is studying the effect of temperature on the growth and virulence of a virus causing infectious bronchitis in chickens. He was graduated from the University of Rhode Island in 1951.

9. WILLIAM R. DICKINSON, a Ph.D. candidate in geology at Stanford University, has done extensive field work for his thesis on the geologic structure, stratigraphy, and petrology of the Izee (Oregon) region. A 1952 Stanford graduate, he is married to an anthropology student, is the father of a son.

10. DAVID FREIFELDER, of Waukegan, Illinois, a twenty-two-year-old Ph.D. candidate in biophysics and a National Science Foundation fellow at the University of Chicago, is using polarized light to investigate chromosome structure, under grants from the Atomic Energy Commission and the United States Public Health Service. He is a graduate of the University of Chicago.

11. SOON TAHK CHOH, a Ph.D. candidate in physics at the University of Michigan, is doing research in statistical mechanics, especially on the kinetic theory of the denser gases.

12. JANICE TAYLOR GORDON is working for her master's degree in chemistry at the Bryn Mawr College Graduate School, with a thesis on the development of a photo-chemical reaction for purposes of organic synthesis. A 1951 graduate of Bryn Mawr, she is married to Dr. Kenneth H. Gordon, Jr.

13. DAVID J. COX, of Swarthmore, Pennsylvania, a graduate student in biochemistry at the University of Pennsylvania, is investigating protein synthesis. A 1956 graduate of Wesleyan University, this twenty-three-year-old has twice received National Science Foundation fellowships.

14. W. GILBERT STRANG, of St. Louis, Missouri, is a National Science Foundation fellow in mathematics at the University of California at Los Angeles, where he is working for his doctorate in the fields of numerical analysis and Hilbert space theory. A 1955 graduate of the Massachusetts Institute of Technology, Strang was a Rhodes scholar at Oxford, where he took his honours degree, First Class. Now twenty-three, he is coauthor of a paper published in *The Journal of Applied Mechanics.*

15. LINDA HAITHCOCK, of La Jolla, California, a Ph.D. candidate and a research assistant in zoology at the Scripps Institution of Oceanography of the University of California, is at present working on the ecology and physiology of the semi-terrestrial crustacean, *Ligia occidentalis.* She is a 1953 graduate of Pomona College.

16. MARIAN HAMANN BIAVATI, of New York City, a research assistant in Columbia University's Physics Department, is working for her Ph.D. in nuclear physics. Her research is being done under the supervision of Dr. Chien-shiung Wu, a noted Chinese woman physicist who did the instrumentation of Nobel prize-winners Yang Chen-ning's and Lee Tsung-dao's experiments on the parity theory. A 1953 Barnard graduate, she is married to fellow physicist Bruce J. Biavati.

17. LUIZ CARLOS GOMES, a doctoral candidate in physics at the Massachusetts Institute of Technology, is doing research on the properties of nuclear matter. A 1953 graduate of the University of Brazil, Gomes is coauthor of two papers which have appeared in *The Physical Review* and *Il Nuovo Cimento.*

18. CLAIRE DELAGE METZ, a Ph.D. candidate in physics at Columbia, has been doing research on the radiation pressure of second sound by studying the behaviour of liquid helium below the lambda point, a project never done before. Graduated *cum laude* from Barnard in 1952, she majored in mathematics there. She recently married Bob Metz, a reporter on *The New York Times.*

19. RALPH M. DEAL, a Ph.D. candidate in chemistry at Johns Hopkins University, has received industrial grants to investigate the effect of radiation on matter for his thesis. He was graduated from Oberlin in 1953.

20. LEWIS H. NOSANOW, of Upper Darby, Pennsylvania, a Ph.D. candidate in chemistry at the University of Chicago, is working on the theory of solutions under the direction of Professor Joseph E. Mayer of the Enrico Fermi Institute for Nuclear Research. A graduate of the University of Pennsylvania, he is married to an advertising copy writer.





PEOPLE ARE TALKING ABOUT:

10 theatre producers, $400,000 a week

These ten producers, with their partners, began producing within the last ten years, and now with thirteen shows between them, they are persuading the public to give up about $400,000 a week at the box office. With the exception of Lynn Loesser and Robert Griffith, they are all college graduates; one is a lawyer, one studied engineering, three did graduate work in drama, and one teaches a drama course. All of them seem mild, have taste, are reasonably intellectual, and wear navy-blue suits. There is hardly an eccentricity in the lot. They would shock David Belasco who kept a vase of violets on his desk, lighted his face in the gloom of his office with a baby spotlight; or Sam Harris who began in show business by managing the fighter, Terrible Terry McGovern; or Florenz Ziegfeld who sent telegrams the length of short stories; or Lee Shubert whose small brown face had the animation of a shrunken head. These newer ones are milky, give enjoyment to millions, and can hardly be distinguished from any ten other people in a bus.

Top row, left to right: T. Edward Hambleton, who wears glasses and an amused, detached look, runs the Phoenix, a large, gloomy theatre, which does about $15,000 a week with a stern variety of uneven productions of plays by Shaw, Pirandello, Schiller, Čapek, Ionesco, Shakespeare, and Cocteau, with an occasional revue. Unlike his partner, Norris Houghton, who went to Princeton and teaches at Barnard, Hambleton went to Yale. (Houghton was in class the day we took this photograph.) Carmen Capalbo, who brushes his black hair forward, has large black eyes like enormous raisins in the bun of his face, went to the Yale Drama School. His partner, Stanley Chase (second row, first on the left), did graduate work in drama at Columbia University. Their long-running hit, *The Threepenny Opera,* regularly does about $7,000 a week, a figure doubled by their production of Saroyan's *The Cave Dwellers.*

Theodore Mann, a lawyer, is teamed with José Quintero (bottom row, right, and laughing) and Leigh Connell (not shown). These three have two productions of O'Neill's *Long Day's Journey into Night,* one on Broadway, one on the road; together the gross is about $57,000. In addition, the trio has *The Ice Man Cometh,* which takes in $3,500 a week. Tall and rather tortured looking, with a fine white smile, Quintero gave up engineering for drama at the University of California at Los Angeles, has become an imaginative director.

The last man on the upper row, Robert Fryer is teamed with Lawrence Carr (second row, second from left). This happy pair has two companies of *Auntie Mame,* one in New York, the other on the road; the gross, about $82,000 a week. A graduate of Western Reserve, Fryer has red hair, sparkly blue eyes, and a come-on smile. Carr, a tall, good-looking man who went to Princeton, had a short bout with acting.

So did Lynn Loesser, who had walk-on rôles at one time. She is coproducer with Kermit Bloomgarden of the hit, *Most Happy Fella,* now on the road where the box office yields about $35,000 a week. (Without Mrs. Loesser, Bloomgarden has two new smashers, *Look Homeward, Angel* and *The Music Man.*) A highly charged woman, she knows musicals and was formerly married to Frank Loesser, who wrote the marvellous music of *Guys and Dolls.*

The only solo producer here is Fred Coe, shown sitting next to Mrs. Loesser. His new show, *Two for the Seesaw,* does about $30,000 a week. Born in Alligator, Mississippi, Coe went to Vanderbilt University and the Yale Drama School, retains a rumpled, boyish look as though he were still cramming for exams. His fame rests on his television record where the Fred Coe stable of writers had Paddy Chayefsky in a stall; Coe produced the TV *Marty.*

Of all these producers, the gentlest and the most fantastically successful is Robert Griffith (bottom row, left), who takes in about $153,000 a week with his partner, Harold S. Prince, not shown. They have *West Side Story,* good for about $63,000 a week; *New Girl in Town,* about $55,000 a week; and on the road, *Damn Yankees,* which does about $35,000. Before *Pajama Game,* the first Griffith-Prince hit, they were stage managers for Fryer and Carr on *Wonderful Town.* Although Prince was graduated from the University of Pennsylvania, Bobby Griffith, a knockabout man in the theatre, was graduated with high honours only in May, 1954, from the School of Hard Knocks.





Twin country

The odds against twins occurring are supposed to be roughly fifty to one—but a survey of the area around Old Brookville, Long Island, might lead to some revision of this statistic. (On these and the next four pages, we offer our own, un-scientific survey.) In this small, pleasantly wooded sector live seven families, all within five miles of each other, all of whom have twins. All seven sets of twins are between three and six years old; in the autumn of 1959, according to present plans, six sets of them will advance—two by two, we trust, like the children in Bemelmans' *Madeline*—to the Green Vale School at nearby Glen Head, the smaller ones heading for Green Vale's kindergarten. (The seventh set will go to school in New York.) Some of the twins' parents know each other well, some only slightly, but all have a certain solidarity found only among parents of twins. Several of the mothers could probably duplicate this experience described by one of them: One twin cried for hours; the pediatrician was finally called; after examining the baby, he said mildly, "Why don't you try feeding her? You must have given the last two bottles to the other one." By now, the whole neighbourhood is pretty well geared to twins—so much so that one small neighbour, who often plays with two of the sets of twins, told her mother she thought it was rather odd that there was only *one* of her.

Mrs. Spencer Kellogg with her twins, Mary Louise and David

Both blond (white-blond, in summer), and brown-eyed, the Kellogg twins are otherwise as unlike as any other four-year-old brother and sister.
Mary Louise's interests centre, at the moment, around dolls; David's a big car-and-truck operator. On other levels (such as stuffed animals), they get on famously together. Known to each other as Mimi and Davy, they're a non-stop diversion for their older brothers and sister, Spencer, seventeen, Jean, fifteen, and Dick, twelve. Some time after Dick's arrival, Mr. and Mrs. Kellogg added a sort of annex, with its own stove and icebox, to the ground floor of their blue-shuttered white house in Old Brookville—the idea being that it was to be a guest room and playroom. Instead, it's turned out to be a splendid little separate domain for the twins.

FRANCES MCLAUGHLIN



Mrs. Dimitri J. Negroponte and her twin sons, George and Michel

Identical dark-haired, dark-eyed boys,
the Negroponte twins will be five this month, have already
crossed the Atlantic six times, visiting, among other places,
their parents' homeland, Greece. The Negropontes, who have
two older sons, John, eighteen, and Nicky, fourteen,
spend most of the winter months in New York, the summers
on Long Island, at Lattingtown; there the great
family diversion, for the four older members, is golf.
Although French is usually spoken *en famille*, the twins have
now completely boycotted it, no one quite knows why.
"I speak French to them and they answer in English,"
said their mother. Mrs. Negroponte, blond and blue-eyed,
is a Greek beauty in the pure classical tradition.



Mrs. Robert G. Merrill and her twin sons, Edmund and Douglas

Edmund and Douglas are also, as you can see, identical—
the colouring statistics here: eyes, blue,
hair, brown. At five and a bit, they're among the
elder statesmen of the twin group
(to attain this eminence you must, of course,
be able to swim without a life-jacket).
Later on they'll join in the other favourite family sports—
tennis, and cruising on the Sound.
They see a good deal of the Armstrong twins
and the Harris twins (see following page);
the Merrills and the Armstrongs are now building camps
on different shores of the same lake in the Adirondacks.
Edmund and Douglas have two older sisters,
but not much older—Lynn is eight, Gail six and a half.



Mrs. A. Willard Mellor with her twin daughters,

Alison and Susan

Mrs. Mellor, a tall, beautiful young woman who occasionally does modelling for this magazine, has a chiselled profile, and melting brown eyes which both her daughters, fortunately, inherit. Otherwise, they're quite different: Alison (left) is blonder, calmer, more thoughtful; Susan (right) is darker, faster-moving, "always running around." They're three and a half, and have been dressing themselves since they were sixteen months old. With their parents and a baby brother, Charles, known as C. J., they live in Locust Valley, where, according to a friend, Mrs. Mellor "always underdresses—and does it very well." With Mr. and Mrs. Hay (see page 145), the Mellors are involved in an amateur theatrical company that has put on several plays for the benefit of local charities.

FRANCES MCLAUGHLIN



Mrs. William W. Armstrong with her twin sons, Duncan and James

Duncan and James, five, are fraternal twins: Jimmy (left) is blue-eyed, taller, and quieter; Duncan (right) is brown-eyed, volatile, "talks a blue streak." They live in a delightful old white Colonial house at Upper Brookville which Mr. and Mrs. Armstrong have remodelled themselves, also restoring the old apple orchard in back of the house. For spraying the orchard (six times a year), plowing snow, cutting grass, and cultivating a large vegetable garden, Mrs. Armstrong drives one of two tractors on the place. She is a talented sculptress, but hasn't much time for it now; there are also William, eight, called "Tav"; Jeanie, two; and a baby girl, Lynn.

Mrs. Henry G. Hay with her twin daughters, Laura and Lisa

At three, the two little Hay girls, brown-eyed, auburn-haired, look like a Romney in duplicate. They have three brothers, Johnny, twelve, David, eleven, and Henry, ten, and a sister, Cindy, nine. In winter, the older Hays all skate at Beaver Dam; in summer, there's tennis, swimming, and golf (last summer, Johnny had an 82 at Piping Rock). Mrs. Hay, a pretty, blue-eyed woman with an almost incredible range of interests, teaches Sunday School, heads the North Shore branch of the Friends of the Philharmonic, works for the Red Cross in Brookville, and writes music (pop).

Mrs. Henry Upham Harris with her twin sons, Peter and Jonathan

Two delectable blue-eyed blonds, Peter and Jonathan are four, and live in Brookville with their parents, a six-year-old brother, Sandy, and an enormous standard poodle named Beauregard. In the summers, the family generally goes to Squam Lake, in New Hampshire, for fishing and coolness. Mrs. Harris can tell the twins apart if she sees them together, but not "if one comes at you quickly." Here, she thinks, Jonathan's at the left, Peter at the right.







Mrs. Norman Chandler (left) would be an arresting person in any milieu; in Los Angeles she has a special niche of affection, respect, and liking, partly because of her lively warmth, partly because of her wide-ranging interests. Her satisfying life includes a husband, two children, six grandchildren, and a welcoming big house in Windsor Square. She works with Mr. Chandler, who is owner-publisher of the Los Angeles *Times;* she is, besides, a working supporter of the Los Angeles County Art Institute, the San Francisco Opera and Southern California Symphony Associations; in 1956 she was appointed to the President's committee for Education Beyond the High School. Her transport: this small, agile Simca. **Mrs. George Rowan** (above) has a marvellously tuned-up beauty, a car in the same league of good looks. An XK150 Jaguar convertible, it has the news of disc brakes (answer to braking at high speeds), and room enough in back for the Rowans' two young daughters and, in a squeeze their Weimaraner, Ritzy. One day a week, the car is parked outside the Huntington Hospital where Mrs. Rowan does volunteer work; other days, she drives it from her Pasadena house to board meetings of the John Tracy Clinic. Another Rowan speed demon—1957 Maturity-winner, Spinney, owned by Mr. Rowan and his two brothers.

JOHN ENGSTEAD

Mrs. Patrick Doheny (this page) has a gift for putting opposites together, to handsome effect: her marvellous jewels with tweeds, her sleek brunet beauty with a complex of interests that might un-sleek a lesser woman—a young family; two houses; civic and charitable activities that include a vice-presidency of the Visiting Nurse Association, a seat on the Board of Directors of the Museum Association of the Los Angeles County Museum. Linking the distances between one activity and another is Mrs. Doheny's grey Rolls-Royce Silver Cloud, an anniversary-present from her husband, last year. **Mrs. Charles H. Hornburg, junior** (right), here leans on the prop of her state-side travels—a White Facel-Vega, her 1958 four-passenger sports coupé from France. Weekdays, she wheels its 360 horsepower from the Hornburgs' Bel Air house to the Red Cross, the Junior Philharmonic Committee, or her favourite charity, the Colleagues; on week ends, transports the family to Santa Monica. The Hornburgs spend their travelling time outside the States on a car driver's holiday—at the sports car races, the motor shows in London and in Paris where Mr. Hornburg, a car importer, indulges his professional shopping eye.





JOHN ENGSTEAD

A NEW FACE IN AMERICAN FASHION

Gone this year, the make-up shockers: peaches-and-cream complexions are going peaches-and-creamier; eyes are Irish (and what could be more natural); *addio* the un-lipsticked Italian mouth. What counts now: a woman's natural face, intensified by make-up, glowing with those special American beauties—the sub-strata glow of healthy, clean skin; the good bone structure and teeth that go with a vitamin-rich childhood.

THE NEW EYE IS SOFTER, thanks to the new Irish-eye ideas. To get the look: grey eye shadow, grey eyebrow pencil, a smoky mascara. (If an eye-liner pencil isn't handy, improvise with mascara painted around the upper rim of the eye with a painter's brush.) Quick self-help for a cloudy-looking white-of-the-eye: Aziza Bright Eyes, a pleasant eye bath that makes the eye crystal-clear in seconds.

THE NEW MOUTH IS INTENSIFIED with true-red, orange, pink-orange lipsticks; one of the blossoming berry tones. An orange lipstick calls for a shell-pink shade of rouge in the cheeks. Where the blush spots on the face belong when the skin is baby-age anyway, rouge stands in beautifully. To clear the eyes, for instance, dot rouge lightly at temples, under the eyebrows; blend carefully. Cream rouge should be applied and blended while the face is still moist from foundation, left on—and left alone—for at least a minute; less than that, and the colour won't have a chance to hit its true intensity.

THE NEW BRILLIANT COLOURS are magnets for creamier complexions, softer hair (said one editor in a wildly poetic moment, "When the dress is a stem, the head is a flower"). Changing to a creamy complexion is partly a change in foundation colour; partly clearing the face for this new action. Satura Sheen by Dorothy Gray is one of the new liquid covering foundations with a light self-effacing texture that seems to give the skin an inner glow. Besides this Houdini element, it has a built-in moisturizing treatment, that draws moisture from the air and holds it against the skin through the day.

NEW QUALITY FOR THE SKIN is a matter of diet, exercise, and masques. The last named are being bottled and jarred and tubed now in new light, unspooky-looking forms. Revital by Barbara Gould revitalizes all day in fact, since it can be used under make-up. A satiny, near-clear, non-hardening liquid facial "lift," it helps reduce puffiness around late-show eyes, prods circulation generally, braces skin inclined to sag after a bout of dieting.

THE NEW FACE SHOULD LOOK RESTED—and 15 minutes with the new Queen Bee Lilly Daché masque may have "provided" the rest. This colourless masque smooths out the face in that little time (you could answer the door with it on) and brings up the complexion's colour via circulation.

BRACING NEWS FOR WOMEN OVER FORTY, due on the counters next month—Astringent Cream by Charles of the Ritz, a skin-refiner for a smoother make-up job. The formula has the same balance of acid-alkali constituents as Treatment Lipstick; in fact, the point is gentleness—even the usual hardening process is foregone here.

BALANCE RESTORERS, the new cosmetics that restore acid-alkaline neutrality, are peace-making day and night now. Crème Extrordinaire is an Elizabeth Arden acid-balancing night cream especially mollifying to dry, sensitive skins. Cold-weather flakiness is one of its targets; it has a healing action on blemishes; works in a light-handed way. Its extraordinarily fine consistency, in fact, makes it a remarkably worthwhile wrinkle opponent.

Four new ways to make up the chemise

Opposite page: Four sets of directions to put a woman and her chemise in perfect balance, based on colour; on a longer glove.
Pink gloves, coral jewellery—shades with a new subtlety.
The out-and-out green eye—Precious Jade eye shadow
by Germaine Monteil. Coral-and-red beads, two bracelets of
four strands each; each about $10*, by Marvella. Lord & Taylor.
Chemise necklace (it's a longer new proportion) of coral stones,
about $24*: by Hattie Carnegie, at Altman's.
Blue gloves, beads in the same key; a bright-painted
mouth (DuBarry Pink Fire lipstick). The necklaces: single
strands of large or small green beads, about $2* each;
blue beads, 5 strands, 5 shades, about $2*. All, by Coro. Altman's.
White-beige gloves, unbelievable sparkle—pin of beige "pearls,"
black, beige, pink, bright-orange rhinestones. By Schreiner,
about $16*. Bonwit Teller. New orange—Lautrec Orange
nail glacé and lipstick by Juliette Marglen.
Beige gloves, chained beige and greige pebbles, turquoise eye
make-up (by John Robert Powers). Castlecliff necklaces: 2 strands,
about $6*; 3 strands, about $10*. Bonwit Teller. Kislav 12-button
kidskin gloves, about $15 a pair: Best's; Neiman-Marcus.
Gloves and jewellery, also I. Magnin. PLUS TAX

RUTLEDGE





New controlling interest

A new inner self—this
all-in-one girdle that embodies
the necessary shape for elongated,
tubular dressing. Completely
boneless, it gains its control from
interior bands of elastic at front
and back to smooth and lengthen
the line from bosom to thigh,
flattening the stomach and derrière.
More virtues here: a beautifully
round, lifted brassière;
a lowered back. By Formfit,
of nylon lace and nylon power net;
$20. Best's; Hudson's; The Broadway.

Stemming from the more-leg look: more leg colour

Stockings blossoming into new colours
(shown treed, opposite) to celebrate
their new importance—suddenly making
the noncommital one-for-all stocking
as un-1958 as a car with running boards.
The new stockings show deep shadow
shades, *or* a shadow of colour—all
subtler on the leg than they appear
on the tree, since they undergo a
neutralizing pigment change when
diluted by the colour of skin.
The new darks: shadow-blacks, deep browns,
intense greys. On the delicate side:
a gentle apricot, mauve, pale green, pearl grey.
The stockings here, by Christian Dior;
at Bergdorf Goodman; Julius Garfinckel;
Neiman-Marcus; Joseph Magnin.

KAREN RADKAI

The chemise *fatale*—
new evening beauty



Identifiably 1958, the evening shapes
here (and they're some of the
most important fashion-shapes about now):
chemise-softness drawn to
narrow new specifications
that identify the figure gently,
almost as clearly as a sheath dress.
Facing page: Black crêpe chemise dress
on a new tangent—ingenious in-curves
as good to the figure as a waistline,
but *very* chemisey. Note the skirt:
noticeably shorter, for balance, and for
the new stocking fashions growing on page 152
The hat, a delightful puff of black veiling.
Both, by Galanos, at Bergdorf Goodman:
Neiman-Marcus; I. Magnin. Delman shoes.
Right: Bloused a little and waisted lightly
with a string-thin belt, a dress
with the look and manner of a chemise.
White crêpe with a fine bright powdering
of brilliants from neckline to hem.
More brightening here: white gloves, shoes,
a glittery bib of rhinestones.
By Suzanne Augustine of silk crêpe.
Bergdorf Goodman; Nan Duskin.
Kramer necklace, and gloves: both pages
at Bergdorf Goodman. I. Miller shoes.

KAREN RADKAI

Putting together American fashion

via Vogue Printed Patterns

Breezing across these two pages, this proved Americanism: two-piece dressing with a beautifully put-together look (which is where you come in, clearly via Vogue Printed Patterns).
Left: Two-piece dress, day level—black and white mosaic-printed silk surah, unified by black patent leather belt.
Paper work: Vogue Pattern 9394 for the sleeved shirt; 9119 for the narrowly full skirt. Goodman & Theise fabric.
Josef handbag. Monet earrings.
The hat, by Sally Victor.
Right: Two-piece dress, floor-length.
Ballooning white dots, on black; floating skirt—nice combination for resort evenings now, summer evenings at-home.
Putting it together: Vogue Patterns 9345 for the skirt, 9407 for the blouse; and Cheney-Frantex silk surah.
Customcraft sandals.
Napier jewellery.
Colony belts, both pages.
For back views, sizes, and yardages: see page 194.

SHIRT: VOGUE PATTERN 9394

SKIRT: VOGUE PATTERN 9119

KAZAN

BLOUSE: VOGUE PATTERN 9407

SKIRT: VOGUE PATTERN 9345

On tour in America:

accelerated suits

Suits, here, that combine two qualities as American as amber waves of grain: simplified chic, ease. Both are quicker to arrive at a hemline; both, designed for high performance rating on a four-season basis. The powers behind them: The Chevrolet Impala, left, named for an African antelope that's a whizz for fleetness and grace. Right, the Oldsmobile 98 Holiday sedan with new chaperonage—it sets up a lively, warning rumpus on the dash when a pre-set speed is exceeded. Left, suit by Harrods, Mayflower beige worsted flannel, $100. In junior sizes. This, Betmar hat: Altman's. Suit: Hudson's; Harzfeld's. Right, Handmacher suit, navy-blue sheer worsted, $80. This, Madcaps hat: Altman's. Handbags by Josef. Suit: Wanamaker's, Phila.; Famous-Barr. Shoes, this page, by Margaret Jerrold, at Lord & Taylor.

RAWLINGS

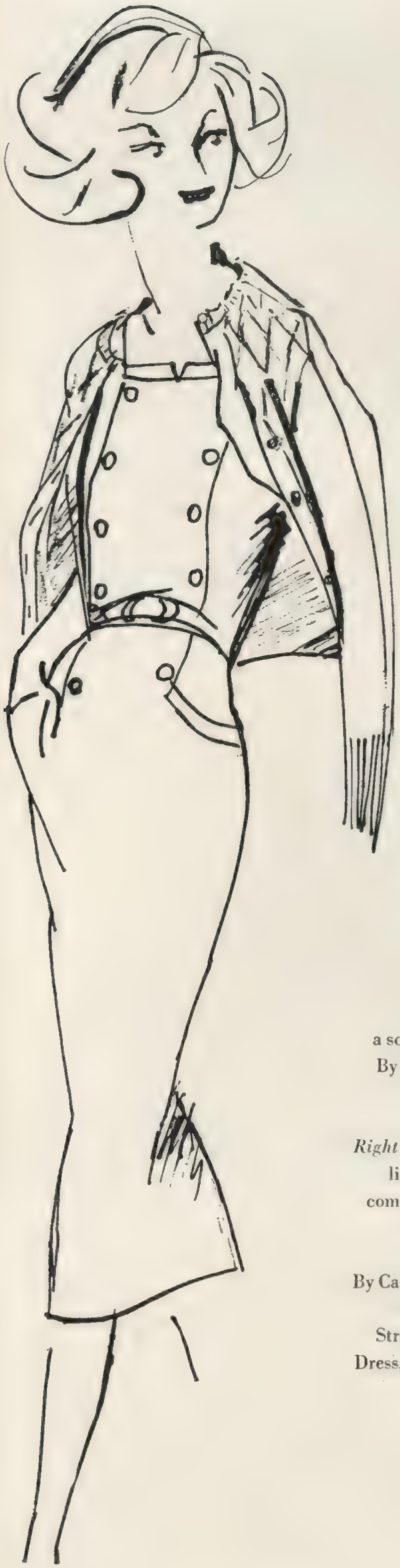


Good buys in fashion figures

Starting here, six pages of easy reading—
part of the ease is in the kind of fit
that's all over fashion now; more, on the price tag.
Left: Trompe-l'œil suit—a blouse-topped dress
under a short standaway jacket with this crisp
city look besides: navy blue, plus white.
By Suzy Perette of Avisco rayon and silk
(Fabrex fabric). About $40. Russeks; Wanamaker's, Phila.;
Joseph Magnin. Turban, a John Frederics Charmer.
Herbert Levine shoes, at Jack Schaefer.
Right: Cut-and-colour coat news—wool plaid chemise
coat in a glow of orange and yellow, the back bloused
softly above a low-slung belt (good new shape to take
a city-country wardrobe travelling into summer).
Two kinds of small figures come in here: about $40 on
the price tag; junior sizes. Franklin Simon;
Harzfeld's. Straw Breton by Amy,
Background: New International Arrival Building, Idlewild.

SCHATZBURG





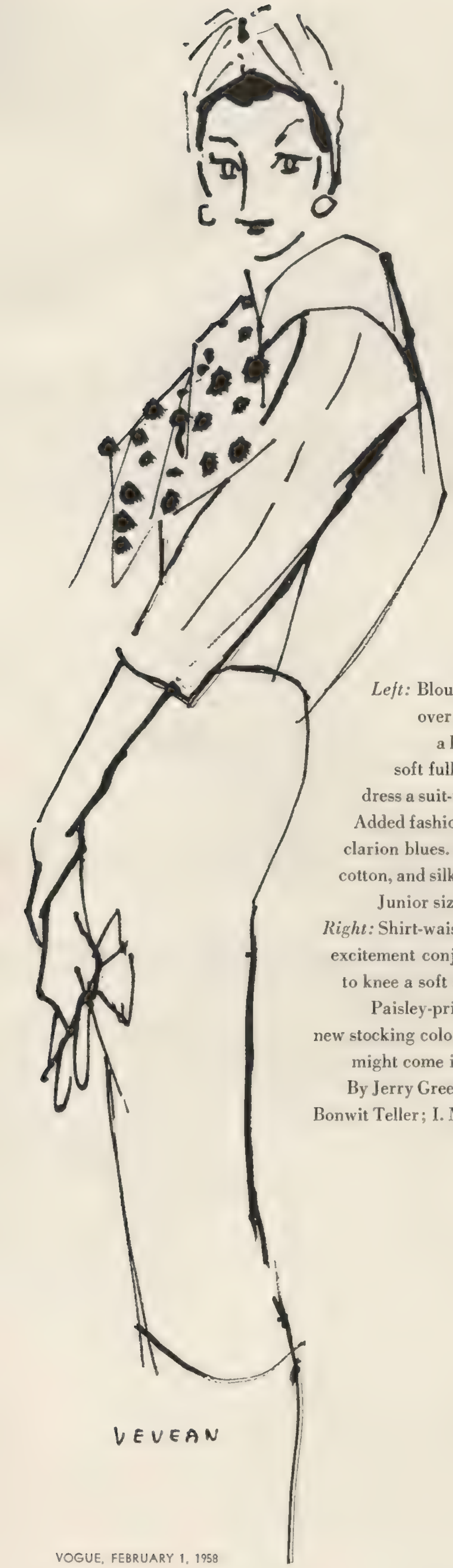
Good buys

continued

Left: Sweatered dress, 1958 edition—
slender, honey-coloured,
and pinafored by buttons.
Beauty treatment for its sweater:
a soft honeycombing of chiffon down the front.
By Tabak; the dress of Folker rayon, $18;
the Orlon sweater, $15.
Bloomingdale's; Bullock's, Los Angeles.
Right: Easy overblouse—a two-piece dress
likely to prove an unwilting city-country
commuter on hot summer days. Dark taupe,
cooled by white linen over-collar
(delicious cream-and-coffee effect).
By Carlye, of Orlon-and-worsted, about $45.
Hat, a John Frederics Charmer.
Striped French purse. All, at De Pinna.
Dress, also at Bullock's, Pasadena.



SCHATZBURG



Left: Blousing by jacket—
over a barely-sleeved slender dress,
a brief jacket that balloons into
soft fullness at the back, and gives the
dress a suit-usefulness, suit shape.
Added fashion power here: one of the new
clarion blues. By Minx Modes of rayon,
cotton, and silk (Fabrex fabric), $35.
Junior sizes. Jay Thorpe; Wm. H. Block.
Right: Shirt-waist chemise—new late-day
excitement conjured up this way: from wrist
to knee a soft shaft of brown-and-beige
Paisley-printed chiffon (scope for the
new stocking colour: a pale glow of apricot
might come in beautifully here).
By Jerry Greenwald, about $45. Junior sizes.
Bonwit Teller; I. Magnin. Shoes: Andrew Geller.





Good buys *continued*

Left: Late-day black dress with
fringe benefits—its own jacket.
The dress: slender, barely-sleeved;
over it, a short dab of jacket
fringed at waist-level. Both, news
for a city wardrobe from now on.
By Shelly Lebow of rayon, silk, and
cotton, about $40. MM handbag.
Both, at Bonwit Teller.
Dress, also at Frost Bros.
Late-day fringe of black satin bows,
by Sally V. Bally shoes.
Right: Three pieces of news
in a warm bright red—a short,
easily-shaped overblouse (about $12),
over a straight slim skirt (about $9).
Third piece: a blouse of Paisley-printed
red cotton; about $7.
Costume by Modern Jr.
of Milliken wool, nylon, and
rabbit's hair. Junior sizes.
At Bonwit Teller; I. Magnin.



SCHATZBURG





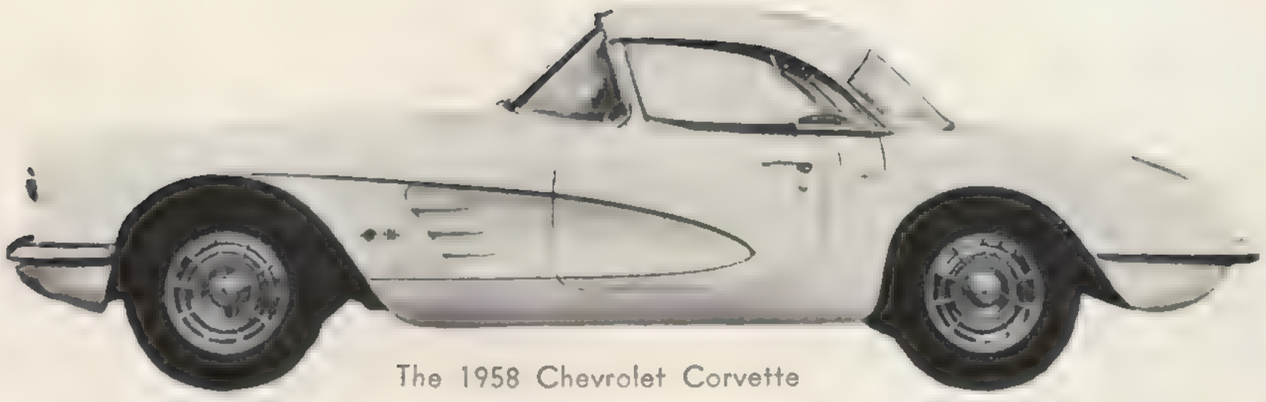
Left: Silk tweed dress plus jacket
and minus a good inch off
skirt length. News at shoulder
level—a wide new slant of
collar, a white sailor knot. (More
good news on the price tag: just $40.)
By Jane André, of silk and rayon;
junior sizes. White straw cloche;
Jana handbag. All: Saks Fifth Avenue.

Right: Chemise news in knitted cotton—
a straight white top,
marked off by bands of brown and black,
a straight black skirt from then on.
One-piece dress of Heller
fabric, about $18.
Junior sizes. Saks Fifth Avenue;
Frederick & Nelson.



The 1958 Dodge Custom Royal Lancer convertible

Short course for men: new blue looks



The 1958 Chevrolet Corvette

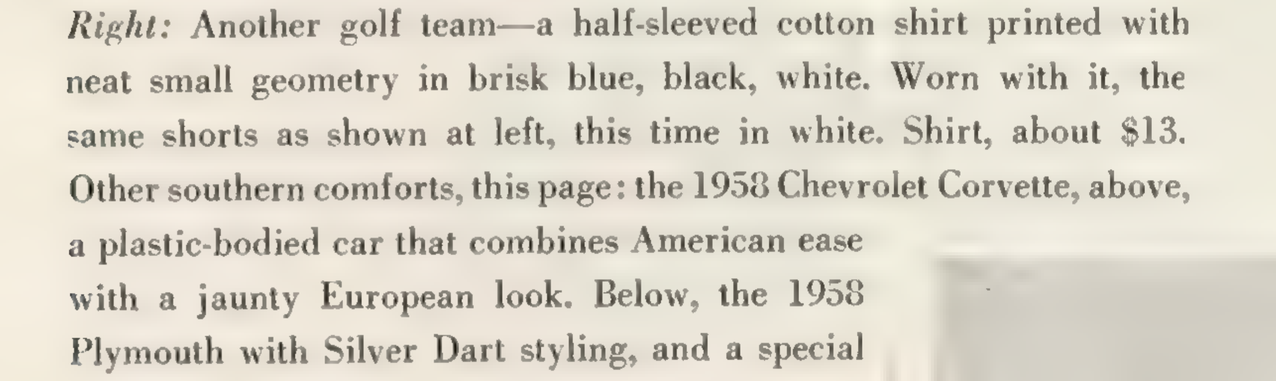
Here, for the south-going man, golf and beach clothes in this season's important resort colours: brisk blue and white—the blue livelier than navy. Also geared to the resort season, three of 1958's most dashing cars, parked at the curbs of these pages.

Far left: For swimming or sun, Paisley-printed cotton in blue and ivory-white. Extra tailoring niceties: removable stays to control the shirt collar; trunks with a special waistband elasticized at the back only; the front is fitted—trim, flat, and adjustable. The shirt (that could also top white flannel slacks), about $13; the trunks, about $12. The shade at eye-level: Victory sunglasses, at Kobley & Stern.

Near left: Good golfing look for a man-with-a-tan—a white cotton shirt, foulard-printed in blue, and worn over blue walking shorts. Note the new roll-up in sleeves: just twice over, to mid-forearm—a coolly casual look. The shorts, made of a linen-like blend of acetate, rayon, and cotton, have adjustable waistband, forward-set pockets. The shirt, about $14; shorts, about $12. Topping these two outfits: the 1958 Dodge Custom Royal Lancer convertible with new soft-spoken engine—its wingy fenders poised for take-off.

Right: Another golf team—a half-sleeved cotton shirt printed with neat small geometry in brisk blue, black, white. Worn with it, the same shorts as shown at left, this time in white. Shirt, about $13. Other southern comforts, this page: the 1958 Chevrolet Corvette, above, a plastic-bodied car that combines American ease with a jaunty European look. Below, the 1958 Plymouth with Silver Dart styling, and a special (optional) beachy feature: a new kind of back-wheel intelligence that makes driving through sand a safer and surer manoeuvre. All clothes by Izod; the swimming ensemble and two shirts of cotton by Everfast of Supima yarn with Everglaze crease resistance. All of the clothes shown here, at Tripler; Dayton's; L. S. Ayres; I. Magnin.

For shops in other cities, see page 194.



The 1958 Plymouth with Silver Dart styling

GOSSIPY MEMO ON TRAVEL, U.S.A.

In the sea's lap, the Caribe Hilton, in Puerto Rico, stands on an apron of land providing, for all rooms, an unruffled view of surf and sky. Suites and rooms in the new Garden Wing have balconies, terraced floors, and potted trees. (For two, about $20 a day without meals.) The beach, a palm-planted demilune, is protected by a breakwater which discourages carnivorous fish, and there is a free-form swimming pool edged with terraces where one may lunch in sun clothes. The gambling casino goes on unflaggingly except on Sundays; night life filters around bars and the Club Caribe where, between dances, Bruno and Felo, who are called Spitfires of the Piano, entertain.

Nearby, the Galérias Antillas sells painted wooden saints faded with a century's patina, salad bowls, and an assortment of paintings, ancestral figures, and mosaics. There is the pretty race track, El Comandante; cockfighting is at the *gallera*, Canta Gallo. Golfers golf at the Fort Brooke course, set within the walls of Fort El Morro, or at the new, Rockefeller-built Dorado Beach Club where the links, designed by Robert Trent Jones, frame the sea. San Juan's sixteenth-century look is being restored, and new San Juan's thrusting industrialism has an American bloom.

Mad River Glen, in the Green Mountains of Vermont, is for knowing Eastern skiers who have had the overworked New England slopes and who do not object to a few miles of snowy driving to get there. Its charm lies in good slopes, no frosty waiting lines for the chair lift, which serves five hundred people an hour, and pauses midway in its ascent of Stark Mountain for skiers who want a shorter run. Bud Phillips owns the ski school and the Dipsey Doodle, a converted barn where people dance to records; on Saturday nights the ski instructors put on a show. The four villages of the valley—Waitsfield, Fayston, Moretown, Warren—have general stores, filling stations, ski shops, and nineteen assorted places to stay, all $10 (or less) a day a person. (Mad River Barn serves breakfast and dinner.) Private chalets are springing up all over the scenery; Roland Palmedo, author of Ski New Horizons, *skis at Mad River; The Hartford Ski Club has a lodge there. For more information, write to Kenneth Quackenbush, Manager, Mad River Glen Corporation, Waitsfield, Vermont.*

Michigan's Hidden Valley, at Gaylord, has the Otsego Ski Club, a vast logged clubhouse, with various woodsy chalets, dormitories, lodges fanned around it, where guests stay in modern, rustic rooms (newspapers and Thermos bottles of coffee are carted to the bedroom doors in the morning). In summer, there are golf, riding, and a private lake for swimming, and for fishing for brook, brown, and rainbow trout. Winter skiing is good: one T-bar and six rope pulls tow skiers to a range of slopes, varying from the beginner's Pantywaist to the expert's McLouth's Folly. After-ski life centres around the chalet, Log Mark, with cocktails in front of roaring fires, moves on to the clubhouse for dinner and dancing. There is a warm family feeling and children are welcomed. Outsiders may be introduced by a member; 750 families of Michigan, Illinois, and Ohio belong. Rates range from $5 to $18 a person a day without meals. About twenty miles away, Boyne Mountain Ski Club has two of the three chair lifts in the Middle West, a snow manufacturing machine, and a heated outdoor swimming pool, glassed in by a six-foot wall. Here the excellent ski terrain is open to the public, members may introduce their friends into the club.

Travellers know: *The New England clam chowder at the Boston Ritz; the crab lump Newburg at Harvey's in Washington; the brook trout with horse-radish hollandaise at New York's new Forum on West 48th Street. Travellers also know that even confirmed guaranteed reservations are not always honoured even at good hotels; that it is usually a long hike to get to or from the planes at most airports, and that women need low heels and full skirts. Within this country, Capital's Viscounts and Eastern's Golden Falcon flights are particularly comfortable.*

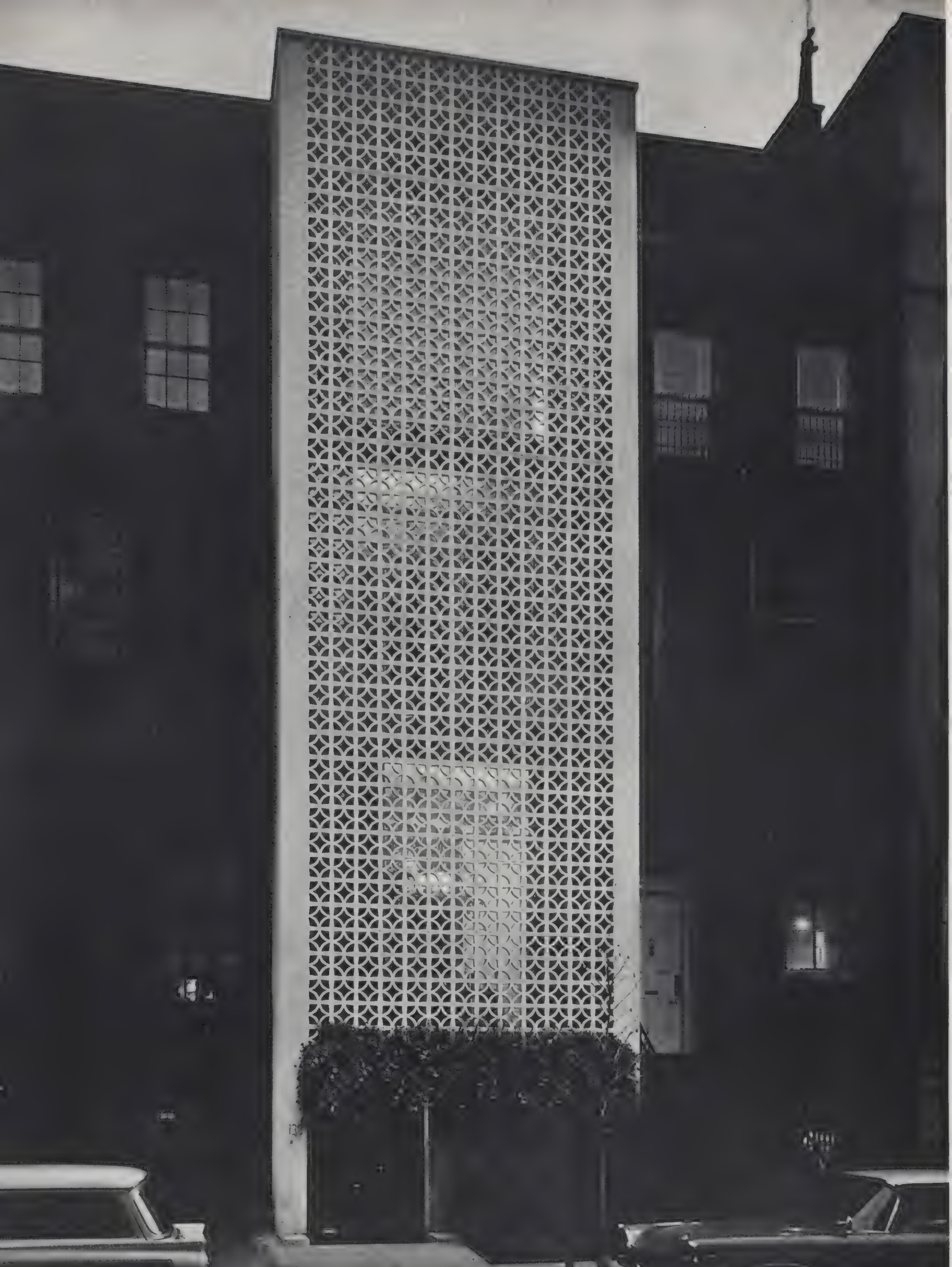
The most talked-about house in New York: an inside view →

The small corner of New York visible on the opposite page belongs to a house that is, at the moment, a minor landmark on the city's architectural scene. One major reason: the revolutionary *brise-soleil* façade, photographed on the following page; another is the owner-architect himself, Mr. Edward D. Stone, whose work has been dazzling colleagues and public alike as far afield as New Delhi, India, where the new American Embassy, designed by him, is under construction. The photograph here shows the dining gallery on the second floor of the Stones' remodelled brownstone in the East Sixties. Its name is to be taken literally: not only do Mr. and Mrs. Stone have their meals at the white marble-topped table, they have also covered its walls, and some of the floor and ceiling, with modern paintings and sculpture. Over the table hangs a canvas by Afro (four more embellish the stairwell; see page 174) and from the ceiling, a Calder mobile. The sculpture is by Fazzini. The Stones found half a dozen Spanish Renaissance chairs in Brussels, ordered shoji from Japan to screen off the kitchen. On sunny days, both gallery and kitchen wear a formal pattern of sunlight, filtered through the pierced tile façade.

GUERRERO

VOGUE'S FASHIONS *in* LIVING





Most talked-about house

and the man who made it that way:

One of America's most talked-about architects

The airy terra-cotta lattice at left veils the all-glass façade of what was once one of New York's characteristic Victorian brownstone houses. It stands today as a sort of pocket edition of some of the most inventive and distinguished architecture of our own time: the collected work of Mr. Edward D. Stone. Its characteristics—particularly the use of intricately patterned screens and grills—are familiar to passers-by as far away as Brussels and Beirut, both of them settings for other Stone-designed buildings under construction. The terrazzo grill which Mr. Stone has used here to give his family privacy (they can see out, but not vice versa), he used in New Delhi to let light and air into the new U.S. Embassy there, keep the glare and sunshine outside. In spite of great differences in scale and purpose, the house shown here and the New Delhi Embassy have in common an unmistakeable architectural style: an emphasis on surface ornament that ranges from the fragile to the flamboyant. This extraordinary phenomenon, coming after a generation of the purely "functional," has caused them to be described as part of a brand-new baroque revival. They are buildings planned for effect as well as function; their impact on the eye is immediate, and intentional. If the house at left is the most-talked-about house in New York (and it is), then the Embassy at New Delhi is one of the most-talked-about buildings in the world just now. With its glazed white and gold lattice front, the slender golden columns supporting its great umbrella roof, and the classic lily pond which reflects all these, it is a prime example of the new, or Stone-age, style of architecture. Others—some still under construction (and some illustrated on the next two pages)—include the American Pavilion for the 1958 World's Fair in Brussels. Not only will this be the biggest circular building in the world (350 feet in diameter), but its translucent bicycle-wheel roof is currently being raised over a lagoon forty yards across *and* the eleven gigantic willow trees that grow there. *(Continued on following page)*

Left: The façade of the Stone house. A yard of air divides the exterior grill from the sliding glass walls behind it.

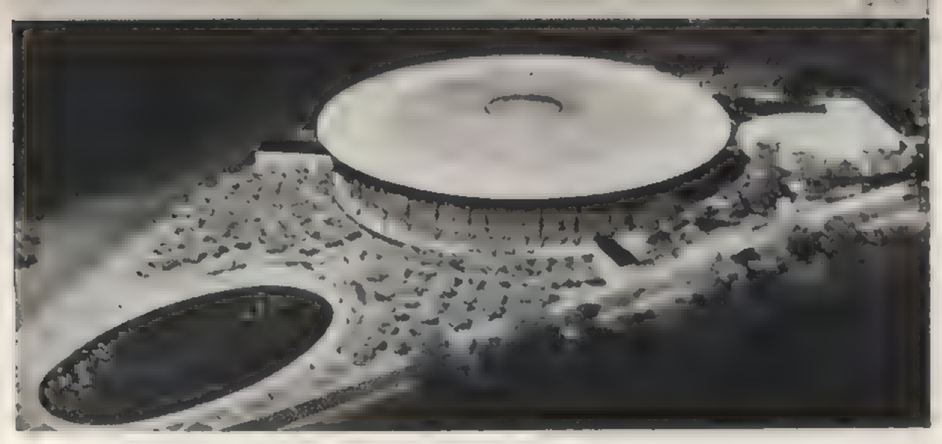


Mr. Stone sits at his desk under a pierced brass lamp from the Near East,
and a ceiling patterned like the terrazzo façade of his house.

Projects past
and present range
from home ground
(New York and Arkansas)
to India and Belgium,
from museums
and colleges
to private houses.



GUERRERO



Above, left: Model for the American Pavilion of the 1958 World's Fair in Brussels, Belgium; its closest prototype, the Roman Colosseum. *Right:* Cloistered garden of the W. T. Grant house in Greenwich, Connecticut; circa 1950.



Mr. Stone, a large, informally handsome man who wears an expression of perpetual kindliness, was born in Fayetteville, Arkansas, in a house whose graceful, balconied façade may have influenced his own predilection for ornament. His first architectural project: a bird cage, which won him a prize of two dollars and a half at the age of twelve, in a competition sponsored by the local lumber company. Sometime later, he joined the student body of the University of Arkansas where, he reports, "the Art Department at that time consisted of two charming maiden ladies who encouraged me when I made drawings of the Parthenon Frieze and other miscellaneous plaster casts." After further training at Harvard and MIT, he began his career in New York as a practising disciple of the stripped-down International Style. One famous example, designed in collaboration with Philip L. Goodwin, is the Museum of Modern Art. However, says Mr. Stone, "I later became discontented with the uncompromising purity and aridness of the so-called International Style and experimented with natural materials—wood, stone, and brick." These, too, for all their picturesque and informal character, proved not entirely satisfactory. In residential architecture he began to offset the austerity of the prevailing "modern" with the interplay of indoors and out. Inevitably, and happily, the principle soon extended into other fields. "The idea of buildings designed around cloistered gardens and courtyards is one that I have cherished: all of my recent buildings bear this salient feature." The central garden in the New Delhi Embassy is more than an aesthetic attraction; it serves as an air conditioner during the six months of the year that the office windows are kept open to the breezes. Fellow architects have been enthusiastic. "This beautiful building shines like a star above our night," wrote one. And from Mr. Frank Lloyd Wright, a man not ordinarily given to overpraise of his colleagues, came a prophetic summing-up of its architect: "A young man with a brilliant future."



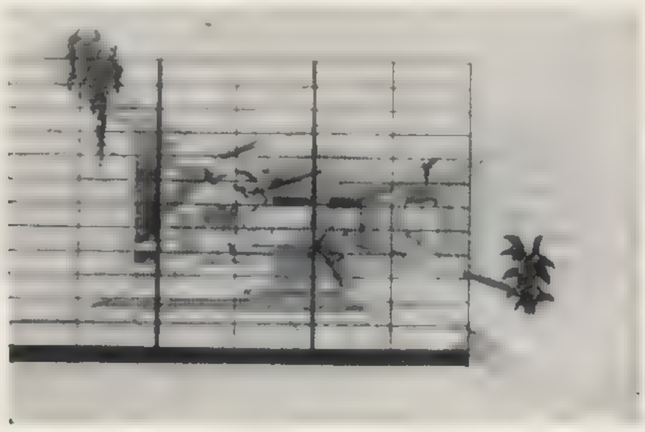
Above: Bathroom designed for the Tile Council of America, incorporating a sunken tub, or plunge. *Right:* The Museum of Modern Art (with Philip L. Goodwin, 1937). *Below:* The Long Island house of Mr. Conger Goodyear, built circa 1939.





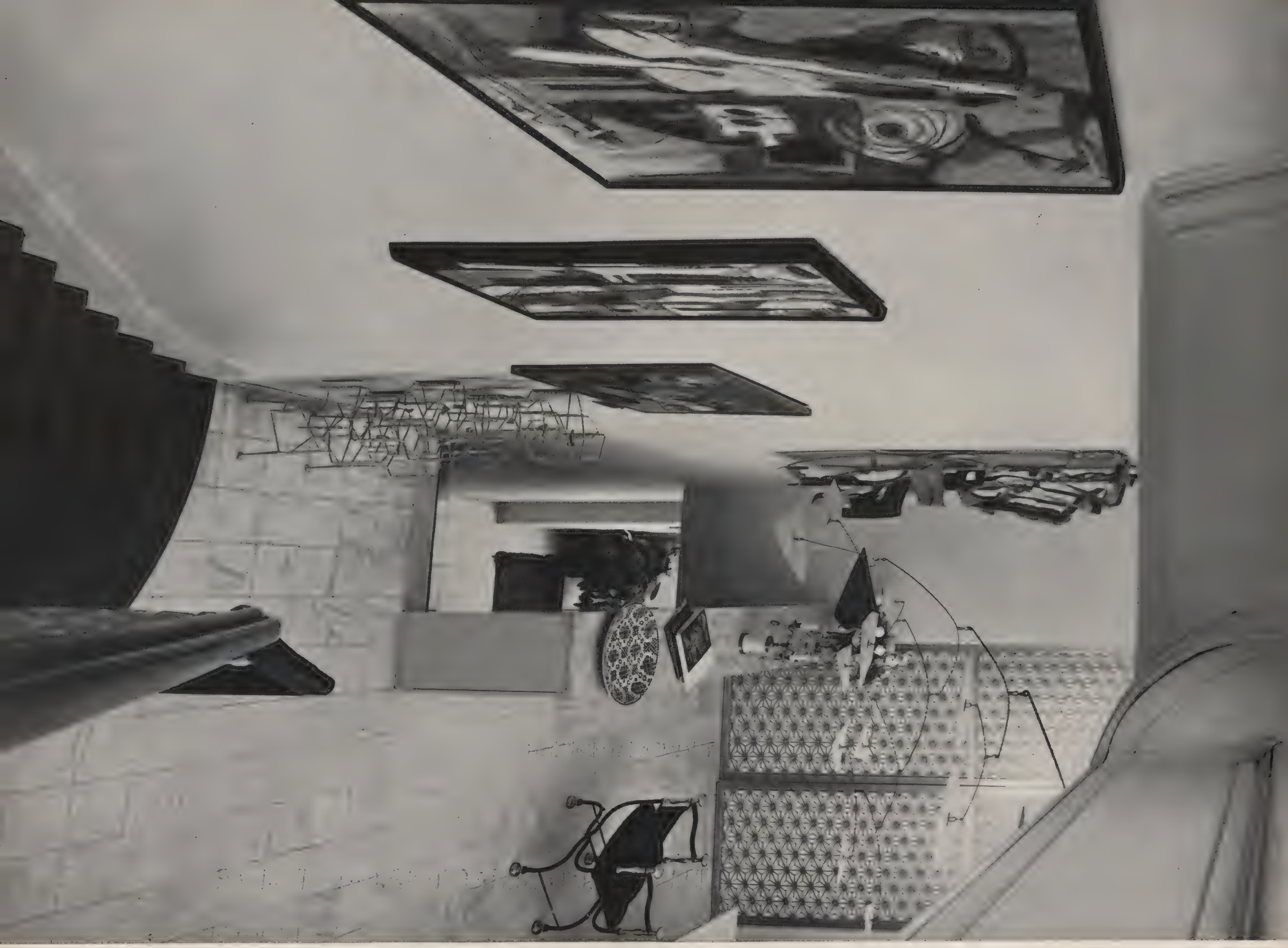
Right: Concert hall, University of Arkansas: 1948. *Below:* Mr. Stone and colleague, Frank Lloyd Wright. *Near left:* Architect's rendering of atrium house, Teaneck, New Jersey; c. 1950. *Far left:* Interior garden of the Chancellery building, U. S. Embassy, New Delhi.













Inside the Stone house in New York, a stairway (left) replaces the Victorian stoop which once led to the drawing-room floor. Paintings by Afro, a metal sculpture by Mirko, a standing sculpture in gilded wire by Bertoia, make it an extension of the "gallery." Also visible here: the other half of the Calder mobile which appears on our Fashions in Living cover. The sun porch (above) at the back of the house is screened like the façade with a pierced tile wall. Its ceiling is veiled, too, with a chain-mail mesh of aluminum discs hung tent-fashion—a Stone trade-mark to be found also in the New Delhi Embassy, where it shields the water garden from the Indian sun. Another trade-mark: the porch furniture, which was designed in collaboration with fellow-Arkansawyer Senator William Fulbright, to take advantage of native country skills. Stools and a settee are made from sections of wagon wheels, with plough handles for legs; the rush covers were woven by craftswomen from the Arkansas hills. A mosaic-topped table is the work of Mrs. Stone who also designed the one in the drawing room; the abstract sculpture on one wall is by Noguchi.







The past joins the present throughout the Stone house, in a marriage of architecture and the arts. The Stones decided to keep the 1875 Eastlake drawing room as it was, with its dark wood panelling and exuberantly carved fireplace (above, left). In order to relate it more closely to gallery and porch, they paved the entire floor with white marble (a freeway for three-year-old Hicks, who covers the distance on wheels in something under five seconds flat). The plushy strawberry red of the curtains continues, too—into the gallery to upholster the chairs, and up the stairs in carpeting. The drawing room entrance (left) is flanked by two small sculptures, one pedestalled, one in relief: both are by Rivera, as is a third on the coffee table. A Korean ninth-century triptych, which hangs behind the sofa, a carved stone head from China, and on the mantel a small figure by Mirko, bridge the gaps of centuries. *Below:* Mr. Stone's library, on the next floor, houses a pre-Inca pottery collection which he began during an architectural mission to Peru. The chairs are Danish; the painting, by Vincent Capraro.



GUERRERO

ENTERTAINING IN NEW ORLEANS The ways of five households

BY PRATT WILLIAMS ELSAS

During the eighteenth century, the French and Spanish brought their own cooking skills to New Orleans, substituting in their recipes Louisiana vegetables and fish. Out of that necessity came the extraordinary Creole cuisine. Since then, a rather chauvinistic clutch of hostesses and servants have had their own way with a roux, *their own recipes for wild game, for bouillabaisse. Coffee making is a long ritual of freshly boiling water dripped through a dark, chicory-bitter roast. (Made in bulk, it is kept in the refrigerator, reheated by placing a filled pot in a saucepan of hot water, as a direct flame would scorch the brew.) Rice, seafood, and vegetables come in for special sleight-of-hand cookery. New Orleanians often shop in the open-stalled French market during the day and night; sometimes take* café au lait *and doughnuts at a market coffee house, Morning Call, which has big silver sugar bowls chained to its marble counters.*

A permanent cook and maid plus a free-lance butler: Judge and Mrs. Wayne Borah live in one of the handsomest houses in the Garden District, an old section of the city known for its thick, shaded gardens and Greek Revival houses, their purity disguised behind iron balconies and Victorian fretwork.

The Borahs prefer entertaining at dinners for ten, served in the high-ceilinged dining room which looks out on a jasmine- and sweet olive-scented patio. (Here, on summer evenings, the guests drink *café brûlot* after dinner.) Mrs. Borah likes to vary the china with the courses—perhaps Creole turtle soup in large Spode bowls, followed by stuffed wild mallard ducks on Royal Doulton.

As the Judge owns a particularly good wine cellar, the dinner menu is usually planned around his choice of wines. This has become a Borah tradition, rarely relaxed except at the height of the long Louisiana wild game season. Before dinner, Judge Borah never serves spirits, but instead, a Chablis Cassis—1 teaspoon of Cassis to 1 champagne glass of chilled Chablis; his choice, Valmur, Grand Cru '55. With this there is usually fresh caviar.

Guests might dine from the following menu (asterisks indicate recipes given at the end of this article):

CREOLE TURTLE SOUP*
AMONTILLADO SHERRY
WILD MALLARD DUCKS STUFFED WITH OYSTERS*
LA TÂCHE BURGUNDY '52
HOMEMADE PICKLED PEARS
BAKED FRESH ARTICHOKE HEARTS IN CREAM AND CHEESE SAUCE
SMALL BUTTERED BISCUITS
BIBB LETTUCE AND WATER-CRESS SALAD
LEMON MILK SHERBET WITH CRISP HOMEMADE COOKIES
BOLLINGER '51
CAFÉ BRÛLOT*

For these dinners, the Borahs call in a butler experienced not only in their ways, but more importantly in the ways of their cook, Emily Romar, who has cooked for three generations of Borahs. She still insists on fresh fruit ice cream made at home in an old-fashioned, hand-turned freezer. With respect for the wines, she makes a special French salad dressing of lemon juice instead of vinegar.

Host and hostess cook aided by one free lance: Count and Countess Longer de la Guéronnière came to New Orleans from France about ten years ago and set up with their four children a happy ménage in a ramblingly big house. It pleases them to have two sides to their entertaining coin: American food for French friends, French food for American friends. For the Gallic contingent, dinner is served in an indelibly American setting, the playroom, arranged with deep-cushioned chairs, bricked barbecue, television, and record player. For Americans, there is the formally French salon and dining room, with Empire pieces brought from France, and the food is *haute cuisine.*

For a dinner for eight, the Guéronnières might choose the following menu:

For French guests:
CHABLIS CASSIS
PEA SOUP INDIENNE
CRAYFISH MARINÈRE*
RIQUEWIHR '53
SOUTHERN FRIED CHICKEN WITH CREOLE CREAM SAUCE
RIQUEWIHR VIN GRIS '53
AVOCADO AND ROMAINE SALAD
PLATEAU DE FROMAGES
LA TÂCHE '47
COFFEE ICE CREAM
COFFEE
LIQUEURS

For American guests:
OLD FASHIONED AND MARTINI COCKTAILS
ESCARGOTS BOURGUIGNONNE
ŒUFS MIRABEAU, SAUCE MADÈRE*
POUILLY-FUISSÉ '47
FILET DE BŒUF POIVRADE
POMMES DAUPHINE
CHÂTEAU HAUT-BRION '28
BELGIAN ENDIVE SALAD
GÂTEAU ROYAL*
MOËT ET CHANDON CHAMPAGNE
COFFEE
LIQUEURS

The Guéronnières do their own cooking and each has a sharply defined province: the Count's meats and sauces, the Countess' desserts. Both are assisted by a waitress-cook who comes in for last minute details and serving. (The children are managed by a student nurse, always on hand, and the cleaning-up by a day worker.) As Count de la Guéronnière is a member of the Chevaliers du Tastevin, a Burgundian fellowship dedicated to the enjoyment of those excellent wines, the wine is, naturally, excellent.

A full-time cook-maid; a butler and waitress on Sunday: At Mrs. Donald A. Maginnis' country house, Mulberry Grove, in Covington, Louisiana, Sunday lunch is often a party for twelve or more. Some of the guests are usually there for the week end, others drive from New *(Continued on page 186)*

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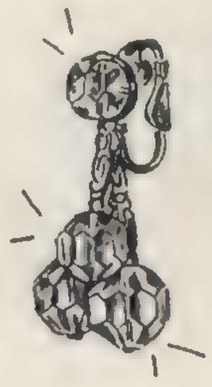
Right: Dress, a grey, worsted chemise by Sylvan Rich of Martini. Hat: Emme.



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DEEP FLORIDA

(Continued from page 131)

Indies Island, set apart by a moat, will quarter all the transient facilities, including, by the 1958-59 season, a two-hundred-room hotel.

Just a few miles below Duck Key, another entrepreneur, Felix Philip Sadowski, who grew up on an Alabama farm, has borrowed an ancient Hollander trick of reclaiming land out of the sea. From a tract that was eight feet under warm Florida water three years ago, Sadowski has pumped a three-hundred-eighty-acre development, Key Colony, now an incorporated city with eleven registered voters. Connected to U.S. 1 by a spur that was also only recently fit for nobody but skin divers and Rachel Carson, Key Colony is decorated with two motels, a five-hundred-seat-restaurant and a cabaña club. Also aboard the new land are the Key Colony Apartments, a tropical co-op of thirty-two two-bedroom, two-bath apartments, purchasable at $13,500. The place is a sell-out. For anyone who wants to be insulated from week-end guests there are some one-room efficiencies at $9,500-$12,500, which the owners, when not on hand soaking up the sun themselves, can rent out at $15 a day in summer or $30 a day in winter.

Those who worm their way all the way from Key West will be at the end of U.S. 1, a highway that begins at Fort Kent, Maine. As the southernmost outpost of the U.S., Key West has been the refuge of two presidents—Truman and Eisenhower. Both stayed in the Navy Base (in different houses), and both have boulevards named for them. They cross. The Cuban revolution—the one that set Cuba free of Spain—was said to have been ignited in Key West, some 15,000 Cubans streamed in during the pre-independence years. There are still such good Spanish restaurants as Ramonin's, where beans and rice are always on the menu. (A Cuban sandwich makes an Italian Hero look like a Schrafft's canapé.) Nobody with inquisitive taste ought to miss El Anon, a seedy soda fountain that dispenses ice cream in such flavours as Jamaica apple, soursop, sapodilla, tamarind, and cantaloupe. (The place sells Cuban Hatuey beer.)

At Homestead, as we said earlier in the lesson, Route 1 leads to the Keys, but Route 27, the other fork, takes the curious into the strange south Florida marsh called the Everglades. Much of it, in 1947, became a national park. One need hardly ride farther than the Royal Palm Ranger Station, a minute or two from the park borders, to find giant alligators mushing through the ponds like half-sunk logs and sunning themselves—well, doesn't everybody down there?—by the banks of the pools.

A five-minute walk leads to Anhinga Trail, a catwalk that has been launched over an Everglades slough where gallinules fuss in the lily pads. Great American herons soar out of the sky like Stratocruisers. Egrets are snow puffs in the buttonwoods, and the lean Louisiana herons, spare and gawky, walking with a measured, stealthy step, are refugees from Japanese prints. Across the flat marshlands of saw grass, cloud heads rise like explosions out of the horizon, and are the only landscape.

A new road, just opened this winter, leads to Flamingo. Here Audubon guides and the local concessionaire offer boat trips through the mangrove islands. Papaya grows wild and strangler figs choke cabbage palms. Boats, motors, tackle, slips for yachts, and motel rooms for tourists, all new, wait at the end of the trail in Flamingo.

Explorers who follow the Tamiami Canal that cuts across Florida from Fort Myers to Miami can invade the very heart of the sloughs and the sodden saw grass in an air boat, a contraption that draws a bare few inches of water and is powered by a top-side airplane motor. This square prop-driven sledge can push straight across the Glades, and some owners—who may run the risk of impaired hearing for the next few days—regularly make the run from Palm Beach to Miami, following the back country marshlands. A short ride costs a dollar at any number of docks along the Tamiami Trail, and some enterprising drivers will take night hunters gigging for giant frogs after dark.

Barron Collier, who once

(Continued on page 184)

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Winston-Salem, N. C., Buena Vista Shop
Wooster, Ohio, Beulah Bechtel Shop
Worcester, Mass., E. A. Sullivan Co.
Yellow Springs, Ohio, The Mart

DEEP FLORIDA

(Continued from page 180)

owned over a million acres of south Florida real estate, left his mark on the maps, as well as leaving a famous retreat, the Rod and Gun Club at Everglades, four miles south of the Tamiami Trail. Once a trading post, the site was transformed by Collier into a famous riverside lodge. Fishermen, after departing from the front door, sailed down Barron River for snook, redfish, mangrove snapper, sheepshead and, in season, tarpon. Collier brought on Claus Senghaus, a famous German chef who had once worked in Africa. To Senghaus the Everglades looked like home. Baking a fisherman's snook in a white wine sauce and sprinkling it with almonds (Snook à la Rod and Gun Club), Claus earned the name of Snooky. Snooky, who died two years ago, ran the club, entertained moguls and movie stars, got the job of relaxing General Eisenhower after his return from the crusade in Europe.

Several years ago a road was fetched out to Chokoloskee Island, a remote tropical frontier where the islanders traded alligator hides with the Seminoles. A landmark is Smallwood's Store, which is also the U.S. Post Office, a red long house sitting on stilts at the edge of the water. Although Smallwood, the first postmaster, is gone, his daughter Thelma keeps the old store pulsating, selling anything from snuff to oil lamps in a welter of not-for-sale relics that include a sea cow's rib, a bone joint from a whale that came ashore in 1892, and the Fort Myers telephone directory for 1918. Thelma says, "After the moon fulls and the nights are dark, the boats sail for pompano."

A new sort of Palm Beach has mushroomed out of the mangroves in the once isolated metropolis of Naples which, until about 1919, was a haven for swamp people and shrimp boaters, reachable only by boat. In 1928 the Tamiami Trail, which splits Naples, was opened, and now Naples is actually an extension of Chicago's Lake Shore Drive. As Route 41, it runs through Wisconsin, Michigan, and Illinois before heading for Florida. The opening of this trade route of the midwest has filled Naples with a certain social register, a sort of *haut monde* of Ohio. The first families settled their mansions on Gordon Drive, with a notion of making it a Southampton with date palms.

The show places include the house of Morse Dial, president of Union Carbide, who brought on a team of San Francisco landscapers in his own plane to plant his flowers. Lately a splinter group led by John Glen Sample, of the advertising firm, Dancer-Fitzgerald-Sample, established Port Royal where no roofs may be flat, no house colours *outré*, and indeed there may be no landowner who is not minutely scrutinized by the board of examiners and considered fit to join the Port Royal Beach Club. One of the most extravagant houses built anywhere in recent years is being finished in Port Royal by A. R. Staley of Staley's Starch. A mere six rooms, a scant two acres, it is costing over $300,000.

Lace-collared ladies who have been registering and rocking at the Naples Hotel for years still appear in season and stroll the decrepit pier, but the *nouveau* Neapolitans have built their own seagirt clubhouse called The Beach Club Hotel which offers one hundred forty-two rooms, tennis courts, a golf course across the street, bowling on a green at the very edge of the gulf. The high season daily rate for two is $40 to $45 American plan, but that is just academic information—they're fully booked for the season. The four-story Bahama Club next door, which is not a club but a cooperative apartment house, offered one, two, and three bedroom suites for $31,000 to $38,000, but that is sold out too.

Without benefit of blood test almost anybody can get into a delightful wharfside restaurant called The Fish House Dining Room that nestles under a Naples bridge adjoining the fish market. From the wharves alongside the Fish House, the shrimpers sail out to the Dry Tortugas.

When the shrimpers sail home the Fish House serves shrimp steamed in beer. But there are also pompano, crawfish, blue crab fingers, to mention a few temptations, and a rather good assort-

ment of Moselle, Bordeaux, and Liebfraumilch.

The handiest hideaways in which to hibernate are the twin sandpits of Sanibel and Captiva, a pair of connected islands reached out of Fort Myers. These islands are at once one of the great shell-collecting areas of the world and a sanctuary for birds and jangled northerners. Common loons, bald eagles, semipalmated sandpipers, and marbled godwits swoop in to the bird sanctuary and are reviewed from its wooden tower. The tides offer a two-a-day show of shells here where Anne Lindbergh wrote *Gift from the Sea.*

From Fort Myers it is a fifteen-mile ride down a canyon of royal palms to the ferry landing at Punta Rassa. A nine-car skiff deposits you at the end of Sanibel. A wide assortment of nooks are tucked in the glens on either side of the pine-lined road that leads all the way to Captiva. Some have no water. Some heat with a homemade solar system. Two of the handsomest are The Colony, on Sanibel, and the South Seas Plantation at the farthest end of Captiva. The Colony has twenty-two apartments at anywhere from $13.50 to $32.50 a day, all air-conditioned, all completely equipped for housekeeping. Maid service is available at a dollar an hour, the only store on the island is a mile away and the houseboy washes cars. The $32.50 arrangement is a house that sleeps eight.

South Seas Plantation, seventeen miles from the ferry, is indeed like a plantation in Tahiti. Its white frame, red-topped cottages are tucked in the shade of a palm grove, and the only phone is a mobile unit in the inn's station wagon. Once the largest lime grove in the country, the Plantation was wiped out by hurricanes, finally became a hotel, is operated with quiet charm now by the American Hotels Corporation which also oversees the Hotel Barnum of Bridgeport, Connecticut. There is room for fifty guests in fifteen cottages, the daily tithe comes to $32 to $40 for two including the meals prepared by an artful and talented chef the likes of whom was never in permanent residence at any South Sea plantation ever visited by this professional migrant.

Sarasota, which comes by it naturally, is a sunshine circus jammed to the cabbage palms with a water-skiing elephant, the Boston Red Sox, a reptile farm, racing greyhounds, a jungle garden, a pair of golf courses, the Ringling Museum, the Ringling house, and not least, of course, the circus itself. The circus warms and performs in its winter quarters on the edge of town with a big show scheduled each Sunday beginning March 1. Almost any day though, visitors can watch elephants at the hairdresser's getting a trim with a blowtorch, and hear an asthmatic calliope gasp out the traditional if moribund ballads of the big top.

Ringling also left a giant museum filled with bric-a-brac collected while on talent-chasing tours across Europe. In his *own* winter quarters John lived more or less like a doge, in a Venetian villa named Ca d'Zan (John's House in Venetian dialect), pulling up at the striped-pole dock, when arriving by water, in a gondola imported from the Adriatic. There are all sorts of public pleasures over on Lido Key, an outpost in the Gulf reached via the John Ringling Boulevard, a causeway across Sarasota Bay. Things get quiet to secluded on neighbouring Siesta Key where canals squiggle through the flats, the sun melts the winter, and no one would suspect that the circus was indeed in town.

EDITOR'S NOTE: *An observant, hazel-eyed quipster, Horace Sutton usually travels about one hundred thousand miles a year, converting that travel into almost as many words. As travel editor of the* Saturday Review, *contributing editor of* Sports Illustrated, *and weekly columnist for the Herald Tribune Syndicate, he has written countless articles and seven books, among them the series,* Footloose—*in France, Canada, Italy, Switzerland. His most recent is* Sutton's Places. *Three weeks out of four he is on the road, writes his pieces on a Hermès portable while air-borne. He has circled the globe, east to Moscow, west to Tokyo, and when asked where he would like to pause, Mr. Sutton said, "Bed."*



For the girl on the go this spring there's a gay whirl of festive fashion colors in this captivating collection by Matisse! From top: PETER PAN $6, CIRCUS $6, LAUREL $7, SUNBURST $7, FLAMINGO $5, HONEY BEAR $6, CARAVAN $7. All with matching earrings, some with bracelets, at fine stores everywhere. All prices plus tax.

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ENTERTAINING IN NEW ORLEANS

(*Continued from page 178*)

Orleans just for the afternoon—on the new twenty-four-mile causeway across Lake Pontchartrain.

Mrs. Maginnis frequently uses foods grown at Mulberry Grove; serves cherry tomatoes over crushed ice in an enormous silver bowl. For a Sunday lunch she might choose:

CHERRY TOMATOES
PÂTÉ DE FOIE GRAS IN GELATIN
CURRIED BREASTS OF CHICKEN WITH CREAM AND APPLE*
GRAVES '28
BUTTERED RICE RING FILLED WITH STRING BEANS
HOMEMADE ROLLS
STRAWBERRY CREAM ROLL
COFFEE
COGNAC

A high-spirited, witty woman who has as much fun as her guests, Mrs. Maginnis does as much as possible the day before the party. On Saturday, she helps the cook to make the dough for the rolls and to mould the *pâté* in gelatin in individual French tin moulds. Both the dough and the *pâté* are then put away in the refrigerator. On Sunday morning, Mrs. Maginnis again gives her cook a hand with the strawberry cream roll, then the chicken breasts which can be left to simmer slowly over a low flame. From here, the cook takes over alone until the arrival of a free-lance butler and maid.

Before lunch the butler serves absinthe frappés, perhaps out on the long veranda which has a cinemascope view of the pool, the gardens, and the swans on the lagoon.

Hostess-cook aided by a permanent maid: Mr. and Mrs. William Loring Ferguson, Jr., live with their three small children in a duplex apartment in the Garden District. Once part of a big house, it has a vast main room divided into living and dining spaces, old mantels, and French windows reaching from the floor to high ceilings. Mrs. Ferguson, whose mother, Margaret Williams, wrote the cookbook, *The Well-Fed Bridegroom*, likes to entertain at buffet suppers, and knowing the Southern inclination for bringing a friend at the last minute, she relies on expansible regional dishes that stretch agreeably and do not depend on punctuality.

Although the servant handles certain details (a nurse takes care of the children), Mrs. Ferguson prefers to do the ordering and cooking. For a buffet party she might have the following menu:

COCKTAILS
ONION CANAPÉS
CREOLE GUMBO*
RICE
GREEN SALAD
BEATEN BISCUITS
ANGEL SPICE CAKE
ICED COFFEE À LA CRÊOLE

Working on a carefully-charted schedule, Mrs. Ferguson disposes of the shopping in advance, leaving the party day free for preparations. The canapés and beaten biscuits are dispatched in the morning, refrigerated until ready for the oven. The morning hours go too for the angel spice cake and the coffee à la Creole, which, unlike most coffees, improves with standing. As slow cooking is essential to a good gumbo, it is made early, allowed to simmer leisurely for two to three hours. The accompanying rice, tossed into bubbly water for twenty minutes, is drained, given a cold-water rinse, then steamed in a collander over boiling water another twenty minutes. Mrs. Ferguson forms a funnel-shaped indentation through the mound before steaming.

Hostess-cook, with a permanent staff of two: Mrs. Charles Seyburn Williams lives behind a walled garden in a small town house which is delightfully suited to flexible entertaining. Her dining room seats eight; for larger parties, it may be opened into a winter garden overlooking a flowered patio. As cookery is her hobby, Mrs. Williams has a varying list of specialties. For a dinner party of eight, she might choose this menu:

MARTINI OR SAZERAC COCKTAILS
THIN BREADSTICKS
CONSOMMÉ WITH OKRA
FILLET OF FLOUNDER AU GRATIN*
ROAST QUAIL
GREEN SALAD WITH PATÉ OR THINLY-SLICED HAM
HOT BUTTERED BISCUITS
SOUFFLÉ GRAND MARNIER WITH BRANDIED PEACHES
COFFEE

Mrs. Williams has introduced into her house (over the protests of Louella, her cook of

thirty years tenure) a newfangled kitchen, frozen foods, and prepared mixes, but stays with the Southern custom of homemade hot breads. After she has consulted Louella about the menu, she takes over the shopping list and the choice of wines: Château Margaux with the birds, Château Yquem or champagne with dessert. The day of the party, the hostess prepares her particular dishes; the cook prepares hers; a maid serves.

RECIPES

From Mrs. Wayne Borah

CREOLE TURTLE SOUP

3 lbs. turtle meat
Salad oil
3 quarts water
2 large onions
6 shallots
6 sprigs parsley
4 bay leaves
3 sprigs thyme
5 pieces celery with celery tops
1 tablespoon flour
2 tablespoons tomato paste
1 teaspoon powdered cinnamon
1 teaspoon allspice
1 teaspoon whole cloves
1 tablespoon tomato catsup
1 teaspoon Worcestershire sauce
4 drops Peychaud bitters (can be ordered from Solari's)
1 lemon
Salt, black and red pepper (or Tabasco) to taste
2 hard boiled eggs
Sherry to taste

Wash turtle meat thoroughly in cold water. Then brown in salad oil and place in 3 quarts of boiling water seasoned with finely chopped onions, shallots, parsley, bay leaves, thyme, celery and celery tops. Boil until the meat is tender enough to fall off the bone. This takes from 1 to 2 hours.

Take meat from liquid, remove bone, and set aside. Mix 1 tablespoon of flour with a little of the liquid, brown, then add to rest of liquid. Add tomato paste, cinnamon, allspice, cloves, catsup, Worcestershire sauce, bitters, and about 2 tablespoons lemon juice. Simmer very slowly, for at least 1½ hours more, stirring frequently. Salt and pepper to taste. Replace turtle meat 5 or 10 minutes before serving. Serve in large soup bowls with finely chopped hard-boiled egg, ½ slice of lemon, and sherry to taste. Serves six.

WILD MALLARD DUCKS STUFFED WITH OYSTER DRESSING

3 ducks (1 for 2 people)
Butter
1 cup Burgundy
Salt and pepper to taste
1½ oz. each shallots, green pepper, celery, parsley
1 bay leaf
½ loaf stale French bread
1 dozen oysters

Clean 3 ducks as you would a chicken, but without scalding. Rinse inside and wipe well, inside and out, with a wet towel. Do not wash the ducks unless you have broken the gall bladders, as washing decreases their flavour. Grease inside and outside well with butter; rub with salt and pepper. Stuff ducks, truss, brushing the tops with melted butter, and place in a baking pan. Pour just enough water into the bottom of baking pan to keep ducks from burning. Place in 400° oven to brown. When brown, lower oven to 300°; cover and cook for about an hour, basting frequently. The last 10 minutes of cooking, pour a cup of Burgundy over ducks and keep basting frequently. When ready to serve, place on a hot platter. Pour their own gravy, which has been strained of some of the fat, over them, and garnish with parsley or water cress.

Stuffing: In a large iron skillet, brown in butter 1½ oz. each of finely chopped shallots, green pepper, and celery. Add 1 crushed bay leaf. With oyster water moisten to stiff consistency ½ loaf of stale French bread. Add 1½ oz. finely chopped parsley to this, then combine well with browned seasonings in skillet. Add 1 dozen chopped raw oysters and mix well. Stuff each duck with this mixture.

CAFÉ BRÛLOT

Peel of 2 oranges
Peel of ½ lemon
3 sticks cinnamon bark
16 whole cloves
10 lumps sugar
½ pint cognac
1½ pints French drip coffee

Put the peel of 2 oranges and the peel of ½ lemon cut in narrow strips in a silver brûlot bowl. Add 3 sticks cinnamon bark, 16 whole cloves, 10 lumps of sugar, and ½ pint of heated cognac. Pour a bit of warm cognac into a silver brûlot ladle, light with a match, and lower flaming ladle slowly into bowl until contents flare up. Slowly, while ladling flaming contents, add 1½ pints of hot, black French drip coffee. Ladle into brûlot or demitasse cups and serve. Serves ten.

From Count and Countess Longer de la Guéronnière

CRAYFISH MARINIÈRE

3½ dozen crayfish, cleaned
3 tablespoons butter
1 teaspoon shallot, finely chopped
4 or 5 leaves thyme
2 cups white wine
Salt
Pepper
Parsley
Lemon wedges
Hard-cooked eggs, quartered
Melted butter

Sauté 3½ dozen cleaned crayfish in 3 tablespoons of butter over a hot fire, tossing the crayfish in the pan until they are quite red. Season with 1 teaspoon finely chopped shallot, 4 or 5 leaves of thyme, salt and pepper to taste. Add 2 cups of white wine, cover the pan and simmer very gently for 15 minutes. Serve on a round platter garnished with parsley, lemon wedges and quartered hard-cooked eggs. Serve with a sauceboat of melted butter. Serves six.

GÂTEAU ROYAL

5 egg yolks
1½ cups sugar
½ lb. butter
4 dozen lady fingers
4 squares semi-sweet baking chocolate
Rum

Beat 1½ cups of sugar thoroughly into 5 egg yolks. Add ½ lb. of soft butter and blend smoothly. In a double boiler melt 4 squares of semi-sweet baking chocolate with a little water, just enough to liquefy. Let cool. When cool, blend into the egg mixture and place in the refrigerator. Butter a deep round mould. Dip 4 dozen lady fingers into light rum (or half water and half rum). When the chocolate butter cream has thoroughly chilled in the refrigerator, remove. Fill mould, arranging first 2 layers of lady fingers, 1 layer of butter cream; repeat layers until mould is filled, finishing with 1 layer of lady fingers. Save enough butter cream to decorate the cake. Let stand in the refrigerator from 12 to 24 hours. One hour before serving, turn out of mould onto platter and garnish the top of the cake with the remainder of the butter cream. Serves six.

From Mrs. Donald A. Maginnis

CHICKEN BREASTS WITH CREAM AND APPLE

12 chicken breasts
½ lb. butter
1 large white onion
1 apple, peeled
1 pint light cream (plus ½ cup light cream)
2 tablespoons curry powder
Chutney

Sauté 12 boned, fresh chicken breasts in ½ lb. of butter in a large skillet. Turn frequently to prevent them from browning. Remove breasts and set aside. Chop finely 1 large white onion and 1 peeled apple; cook in same butter until soft but not brown. Add 1 pint light cream to apple and onion. Dissolve 2 tablespoons of imported curry powder in ½ cup of light cream, then add to onion, apple and cream mixture. Place breasts back in skillet, cover and let simmer on low fire until tender. If sauce thickens, add more cream immediately before serving to achieve smoothness. Arrange on platter garnished with curly parsley; serve with side dish of chutney. Serves twelve.

From Mrs. William Loring Ferguson, Jr.

CREOLE GUMBO

1 large ham bone
2 slices bacon
½ lb. chicken wings
2 lbs. fresh or frozen shrimp, unshelled
1½ pints fresh oysters

(Continued on page 189)

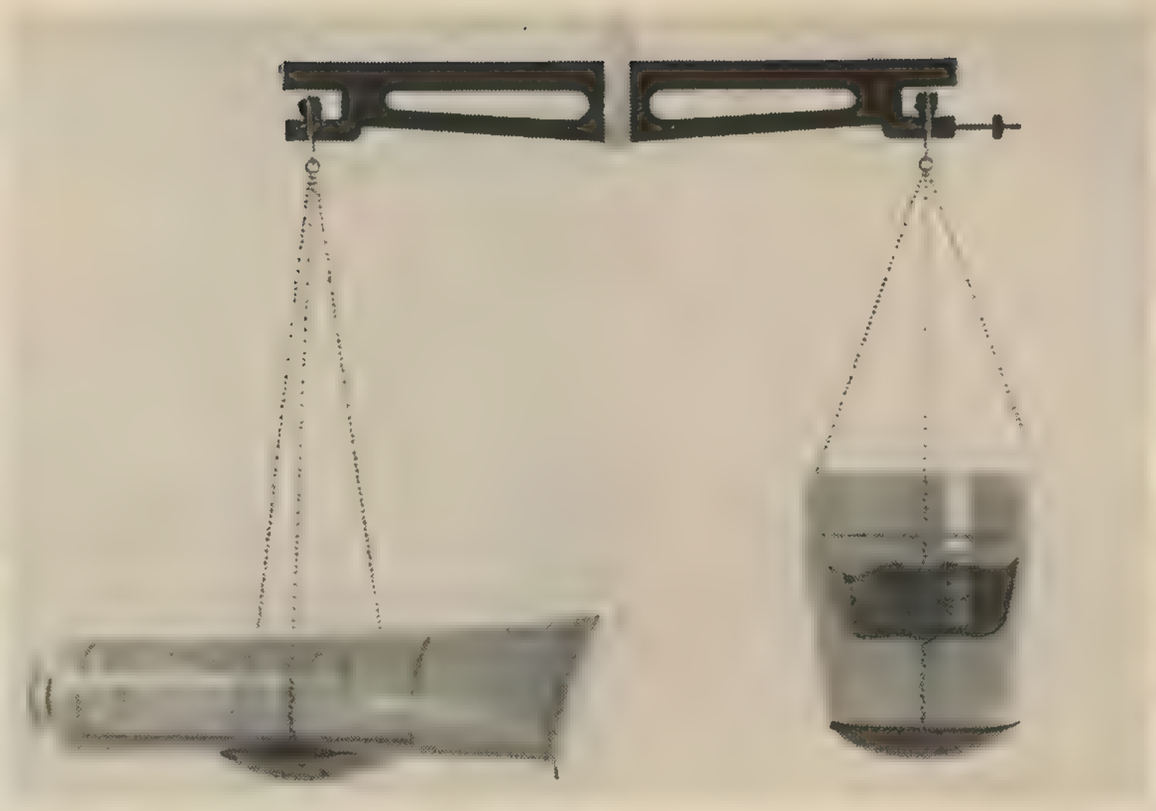
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Discoveries in beauty: new lightweights

On the scales here, two beauty-makers that travel in pink, practically weightless containers: left, a new protective hand cream especially good for climate-hopping travellers (sudden changes of temperature can affect the skin). Whitening and softening elements also packed in here. Creme Laetitia; 1½ oz. tube, $2.50. Right, a new moisturizer to help maintain the humidity balance of the skin on face and neck. To use at night, again under make-up (N.B.: allow it to set for at least five minutes before adding make-up). Creme Hydratante, 1 oz. size, $5. Both, from France, by Orlane. Prices plus tax. At Bonwit Teller.

GUESS WHEN?

Answers to the puzzle on pages 128-129

Herewith—the solution to the Mainbocher mystery on pages 128-129. The dates we've provided are the ones on which we first published the photographs of these ladies in their Mainbocher clothes.

The Duchess of Windsor was shown in Vogue, July 15, 1943.

Mrs. William Paley appeared in the issue of September 15, 1955.

Mrs. Edward Patterson: November 15, 1952.

Mrs. Henry Ford II: February 1, 1957 (although Mainbocher was actually making short, strapless evening dresses as early as 1942).

Miss Anita Loos: May 1, 1951. ("She collects pyramids—made for her by Mainbocher.")

Mrs. T. Charlton Henry's tweed cape was made for her in the autumn of 1956; shown in our issue of February 1, 1957.

Mrs. Murray Vanderbilt and Mrs. James Fosburgh were shown wearing the same costume in the same issue, same year: February 1, 1949. Also shown were two other well-dressed women wearing the same navy-blue ensemble—"proof," said the caption, "that a fine fundamental design can be everybody's cup of tea, and that 'meeting yourself' is no hazard, but . . . a currently accepted way of dress."

Mrs. Winston Guest: June, 1956.

Mrs. Kingman Douglass, the former Adele Astaire, photographed in London immediately after the war, and published in Vogue for December 1, 1945.

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ENTERTAINING IN NEW ORLEANS

(Continued from page 187)

½ dozen hard-shelled crabs (not canned)
4 large onions, finely chopped
Garlic
1 tablespoon green pepper, finely chopped
¼ cup parsley, finely chopped
4 fresh tomatoes, scalded, peeled, and quartered
1½ lbs. okra, fresh or frozen, cut up
1 bay leaf, crushed
⅛ teaspoon powdered thyme
1½ teaspoons sugar
4 tablespoons Worcestershire sauce
Juice of ½ lemon
3 to 4 dashes Tabasco sauce
Salt and pepper

Peel and clean the shrimp, set aside until later. Put all shrimp heads, shells, and tails into 3 cups of water. Cover and simmer on low fire. In a large deep saucepan, or deep iron pot, fry the bacon until crisp. Set aside the bacon. Brown the onions and garlic in the bacon fat. Add green pepper, thyme, bay leaf, sugar, salt and pepper; fry slowly for 5 minutes. Add the meats; brown slightly for 5 more minutes. Add okra, brown very slowly for about 10 minutes until it has lost its ropey consistency. Break claws, dead fingers, and shells from the crab bodies; remove entrails in the centre; break crabs over pot so that no juice will be lost, drop them in, including the large claws. Strain shrimp water into saucepan, add oyster water and all other ingredients, then add 2 quarts of boiling water. Simmer over a slow fire for 2 to 3 hours. Serve over mounds of rice in deep soup bowls. Serves six.

From
Mrs. Charles Seyburn Williams

FILLET OF FLOUNDER AU GRATIN

6 fillets of flounder
1 tablespoon butter
½ teaspoon salt
Peppercorns
2 shallots, chopped
3 or 4 celery tops, chopped
1 cup white wine
1 cup fish stock or water
Parmesan cheese, grated
2 tablespoons butter, melted
1 cup thick white sauce
½ cup sweet cream

Allot one fillet of flounder for each guest and trim each fillet to equal size. In a large shallow pan melt 1 tablespoon of butter; add ½ teaspoon salt, a few peppercorns, 2 chopped shallots, 3 or 4 chopped celery tops and 1 cup each of white wine and fish stock or water. Place fish in this mixture; poach on top of stove until done. Do not overcook. When done, remove fish to an ovenproof serving dish, pour a cream sauce over the fish, sprinkle the top with grated Parmesan cheese, dot with butter, brown in a 450° oven. Serve at once.

Cream sauce: Cook the liquid in which the fish was poached until reduced to ⅓ its original quantity. Add to this 2 tablespoons melted butter, 1 cup of thick white sauce and ½ cup of sweet cream. Strain through a fine sieve over fish. (To make a thick white sauce, stir 3 to 4 tablespoons flour into 3 to 4 tablespoons butter melted in a saucepan; stirring constantly, add 1 cup of milk, a little at a time.)

Note: This dish may be prepared ahead of time. Brown just before serving. Serves six.

Chez Vous Catering: For many big parties, hostesses call on Chez Vous, a catering service long identified with New Orleans entertaining. Some of the help, all coloured, such as Sidney, Arthur, and Brik, have served three generations of families, and were trained by the grandmothers of this year's débutantes. Chez Vous provides service and food, in varying degrees, depending on the hostess' demands. Here are their menus for three large parties, all of them characteristic of New Orleans:

The Carnival Queen's Supper follows the Mardi Gras Ball when the queen entertains the king, the court, and anywhere from fifty to two hundred guests at supper, at home or perhaps at the Roosevelt Hotel. Sometimes there is dancing; supper might be the following menu:

ARTICHOKE AND OYSTER CASSEROLE
SHRIMP JAMBALAYA
VIRGINIA HAM, SLICED
TOMATO MOUSSE WITH HEARTS OF PALM
PISTOLLETTES
(French bread sticks)
CRÈME DE MENTHE CREAM PUFFS
CAFÉ AU LAIT
DEMITASSE

Breakfast dances in New Orleans often are given before football games, or after church on Sunday, at home or at such a private club as the Orleans on St. Charles Avenue. They start about eleven, go on until two or three in the afternoon, while guests dance to a Dixieland band. After a round of Silver or Golden Gin Fizzes, absinthe frappés, or Sazerac cocktails, with canapés of pastry turnovers with ham, oyster, and shrimp fillings, the food might be:

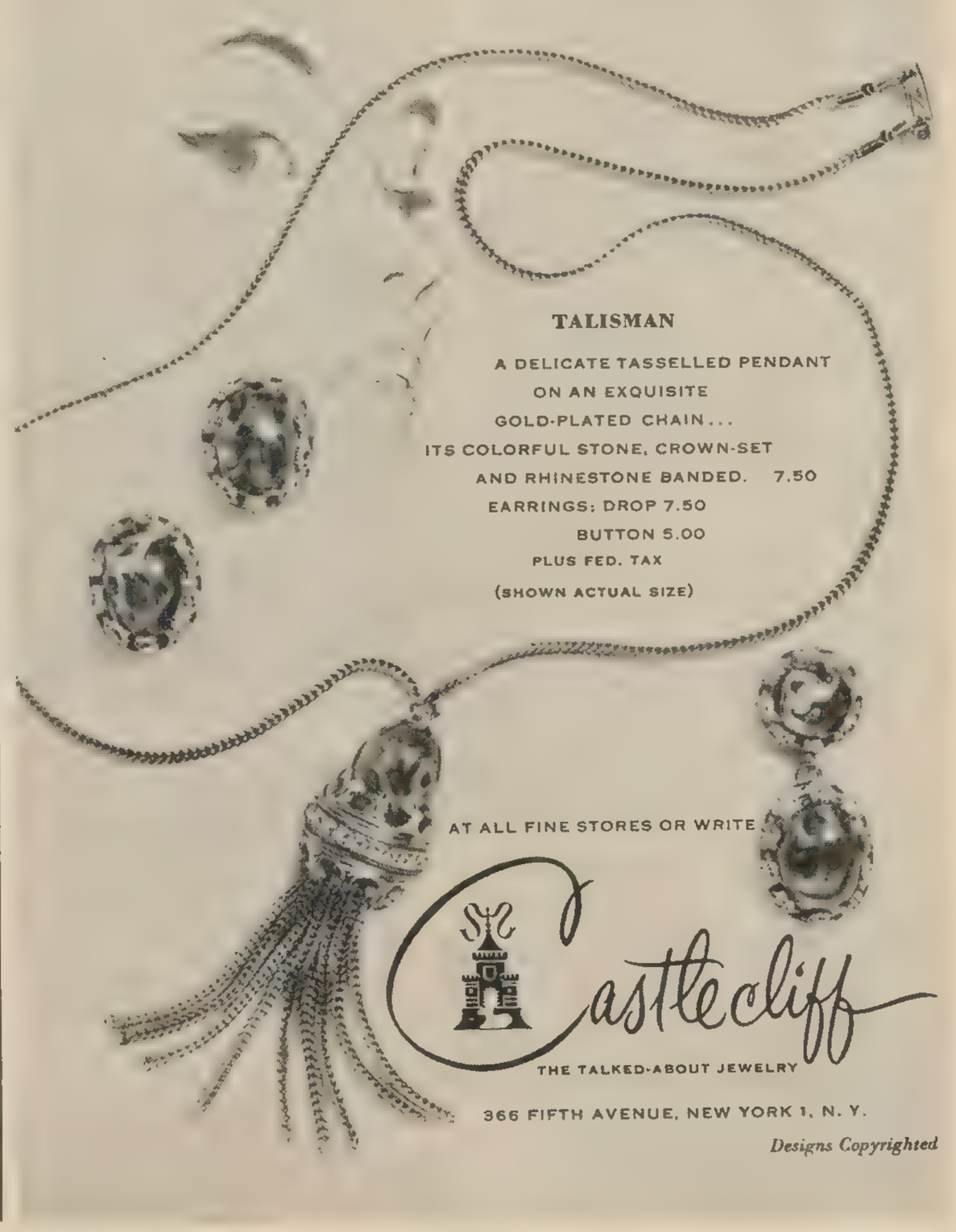
WELSH RAREBIT IN PASTRY SHELLS
PIGS-IN-BLANKET
GRILLADES AND BAKED GRITS
SCRAMBLED EGGS WITH FRESH MUSHROOMS
HOT BISCUITS, BUTTERED
BAKED BANANAS
FRUIT TARTS
CAFÉ AU LAIT
DEMITASSE

An afternoon tea is a New Orleans' débutante's first introduction to society. Later she may have a dinner, or a ball. Given at home or often at the Orleans Club, the tea is for all generations, and friends of the hostess pour tea, coffee, sherry, and sometimes champagne punch. Chez Vous provides the following food:

TURKEY SANDWICHES
WATER-CRESS SANDWICHES
CUCUMBER ROUNDS
NUT BREAD WITH SWEET BUTTER
PUFF PASTRIES WITH CHICKEN LIVERS
OYSTER PATTIES
MUSHROOM AND ALMOND BARQUETTES
PRALINE CAKES
CRYSTALLIZED GRAPEFRUIT
ROSE MINTS



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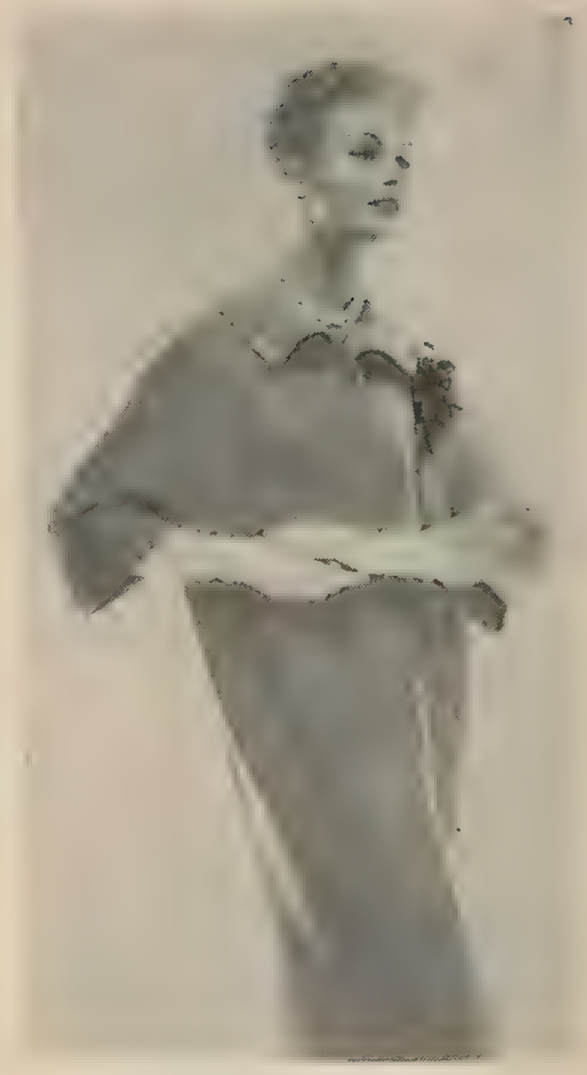
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JOHN STEWART

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COAT BY LOUIS GOLDSTEIN
IN FORSTMANN CHONGA
SHOWN ON PAGE 65

Albany, N. Y.....The Pattersons
Atlanta, Ga. .....Rich's
Baltimore, Md. .....Schoen-Russell
Beverly Hills, Calif.....I. Magnin
Boston, Mass.....C. Crawford Hollidge Ltd.
Buffalo, N. Y.....Arb's
Charlotte, N. C.....Montaldo's
Chattanooga, Tenn.....Miller Bros.
Chicago, Ill. .....Blums-Vogue
Cincinnati, Ohio.....Todd Bros.
Columbus, Ohio .....Montaldo's
Dallas, Tex.....Sanger Bros.
Denver, Colo.....Daniels & Fisher
Detroit, Mich.....Florice
Durham, N. C.....Montaldo's
East Orange, N. J.....Doop's
Evanston, Ill. .....Blums-Vogue
Fargo, No. Dakota.....O. J. de Lendrecie Co.
Fort Worth, Tex.....W. C. Stripling
Fresno, Calif. .....I. Magnin
Greensboro, N. C.....Montaldo's
Indianapolis, Ind.....Louise Miller
Jamestown, New York.....Nord's
Kansas City, Mo.....Swanson Inc.
La Jolla, Calif.....I. Magnin
Little Rock, Ark.....M. M. Cohn Co.
Los Angeles, Calif.....I. Magnin
Louisville, Ky. .....Stewart's
Memphis, Tenn.....John Gerber Co.
Mexico City, Mex.....Vogue
Milwaukee, Wisc. .....Hixons
Minneapolis, Minn. .....Harold's
Missoula, Mont.....Missoula Mercantile Co.
New Orleans, La.....D. H. Holmes Co. Ltd.
New York, N. Y.....Henri Bendel
Norfolk, Va.....Sarah Cohen Inc.
Oakland, Calif.....I. Magnin
Oklahoma City, Okla.....Muller's
Omaha, Neb.....Thomas Kilpatrick
Palo Alto, Calif.....I. Magnin
Pasadena, Calif.....I. Magnin
Peoria, Ill.....P. A. Bergner
Pittsburgh, Pa.....Joseph Horne
Portland, Ore.....Nicholas Ungar, Inc.
Richmond, Va. .....Montaldo's
Rochester, N. Y.....Jewett, Inc.
Sacramento, Calif.....I. Magnin
St. Louis, Mo.....Famous-Barr
Salt Lake City, Utah.....Makoff
San Francisco, Calif.....I. Magnin
Santa Barbara, Calif.....I. Magnin
Seattle, Wash.....I. Magnin
Spokane, Wash. .....Bernards
Tacoma, Wash.....Lou Johnson
Tulsa, Okla.....The Patio Shop
Walla Walla, Wash.....Dorothy Greenough
Washington, D. C.....Julius Garfinckel & Co.
Wichita, Kansas .....Lewins
Williamsport, Pa.....Jones Millinery
Winston-Salem, N. C.....Montaldo's
Yakima, Wash.....Lou Johnson
Youngstown, Ohio .....Strouss-Hirshberg

A new face cream in fashion

Detail from the new-face news on page 150.



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Choose one topic and write about it in 1,500 words or more. (Please limit size of entries to 8½ inches by 11 inches.)

1. The Americana issue of Vogue, February 1, stresses different aspects of American life. Write a feature for such an issue, giving your opinion of the arts this year. What have you found most exciting in the theatre, books, music, architecture, et cetera?

2. As a graduation present you are given a check for $1,000, with up to a year in which to spend it. How would you do it? Give us your reasons.

3. Plan and write a Vogue's Eye View for the Christmas or the Americana issue. Do you think it is better to devote the Vogue's Eye View to fashion or non-fashion subjects and why? What is your opinion of the Eye View in this issue?

4. Do you believe it possible for a married woman to pursue a successful career (not just hold down a job) and have a happy family life as well?

5. Discuss whether or not you think making one's own clothes with patterns is a good idea. Give reasons and illustrate with personal experiences (your own or someone's else) if possible.

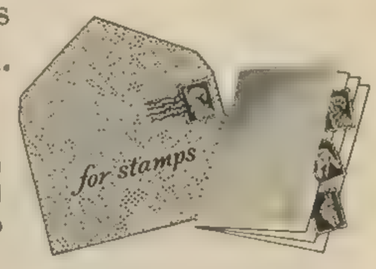
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HEBER VALLEY

(Continued from page 133)

maybe a poem of his own; a farmer up to his knees in muck beside a manure spreader will talk scientific agriculture that would baffle a county agent. In morning or evening "meeting" on Sundays you will encounter no horned polygamists, but only the amiable farmer who has been irrigating near your inn, and who turns out to be the bishop, and a bunch of townspeople, clean, curious, lively, devoted to community good works, and skillfully organized into a resemblance to that Utah symbol, a beehive. Go to "Mutual"—the Young Men's and Young Woman's Mutual Improvement Association—which meets on Tuesday night in every ward house in Zion, and be impressed with how a church-centred society bent upon old-fashioned virtues can make everyone from childhood up a participating and responsible member of the group. You don't have to be either a Mormon or a sociologist to enjoy contact with a society so coherent and—perish the word—quaint.

If you happen to be around in July you can attend the Swiss Days festival which has been flourishing for the past few years. Try Nephi Probst's smoked sausage; listen to the glee clubs and choruses, which are surprisingly good; and mingle, on Midway's main street which for a day or two is an old-world market, with Mormon farmers in *lederhosen*, Mormon girls in bodices, Mormon cows with bells on, contestants in the state archery contest imitating William Tell.

None of that was yet begun when we stayed at old Schneitter's Hot Pots in 1936, but we learned the charm of Midway's shaded streets, laid out on the four-square pattern of Mormon revelation and sparsely set with houses that illustrate every stage of development since the first settlement in 1857. There are still-solid log houses from the original village; and pot-rock houses, square and lilac-smothered, almost as old; and frame houses of later vintage; and at least two gingerbread houses, bright red brick with trimmings of white wooden lace, that were built by the grandfather of Senator Watkins of Utah. He made everything in them, the bricks, the mortar, the sills and lintels, the beams and floor boards, by hand.

When we came over the National Guard's road from Brighton twenty years after our 1936 stay, we were afraid of what we would find. Mere prosperity could have destroyed a lot of the charm, and progress could have ruined the place utterly. The first place we came to was the old resort of Schneitter's Hot Pots, and our hearts sank. It was now called the Homestead. The old main building had grown a new wing and had had its face lifted by a handsome Georgian portico; the bath houses were enlarged, renewed, painted; the old Virginia House was as it had been, but even lovelier than we remembered it, with the creeper burning in red scrolls over the white-painted stone. The potrock milkhouse had been remade into motel units, and a new motel unit was half hidden in the old picnic grove. There was a larger and bluer pool beside the old brown one we had swum in. Stables and corrals, with a hundred-year-old log cabin for a tack house, had been put in by the front entrance, a creek had been diverted to run past the windows of the dining room, the lawns had been renewed and kept green, there was a new picnic grove down on Pine Creek, and below it a pay-by-the-fish trout pond. We scouted it all with suspicion: it was really terribly attractive, it was done with taste, it was totally charming. But wasn't such an inn maybe an intrusion here, a false note in the community and the valley, the beginning of the end?

It took time, and another stay the following summer, but our anxieties were finally allayed. The Homestead is not only a good inn, it is an appropriate one, a local operation. After all, what would a Swiss valley be without a good hotel?

The Whitaker brothers who bought out Noble Schneitter's old run-down beer garden and swimming pool in 1951 were actually local boys in a sense. They had lived in Heber as children, their father had taught music in the Heber High School. Like many Utah young people they had drifted out elsewhere looking for wider opportunities, and their various and lively talents had led them into many things. Ferrin had been art director for Sears Roebuck, later owner of a successful Chicago advertising agency, later a free-lance painter. Scott had been

(Continued on page 193)



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HEBER VALLEY

(Continued from page 192)

an animator for Disney, and a writer of screen plays. Berlin was an executive in the water-softener business, Bob an oil company representative, Jack a radio MC in Salt Lake City, Wetzel a professor at Brigham Young University, and so on. The only one of them you are not likely to encounter at the Homestead—probably wiping dishes or saddling a horse for a customer in a hurry, or watering lawns, or testing the pools, or doing something useful—is one who is preoccupied with his public relations duties for Howard Hughes and his dates to play the double bass with Bing Crosby's recording orchestra. It was Ferrin who started them in the hotel business. He came through on a fishing trip and fell instantly in love with the place he had remembered ever since his boyhood as the best place he ever lived in. When he wired his brothers to see if they were interested they came in like a cued chorus.

Being artists, Ferrin and Scott have made the Homestead into something as easy on the eye, in its way, as the valley itself; being Mormons, the Whitaker tribe has made itself and its operations a part of the village life. What has resulted from the fusion of outside-world sophistication with local simplicities is something unique, charming, comfortable, impeccably run, and yet unmistakably part of the Mormon West.

Come in around dinner time, headed for rare roast beef the way no local housewife ever learned to make it, or pan-fried trout ten minutes out of a cold stream, and you will probably find Scott Whitaker, if he isn't conducting a bingo game or drawing caricatures in the dining room, sitting in the lobby pumping the old player piano. Around him will be ten or twenty people, diners headed in or headed out, who have been subverted by the strains of "Beautiful Ohio" or "Till We Meet Again," and they will be singing their lungs out and having the time of their lives. Call it corny, but everybody passing through the lobby is caught, and loves it. And it is in total keeping with the character of the Whitakers, of the Homestead, and of the village. Village Mormons are the greatest singers around pianos and lampposts in the world.

In this odd mixture of levis and the grey flannel suit, costume is what you elect to wear. There is no bar—Utah forbids them—but there is no beer, which would be legal, either. The reason is not village stuffiness but a dislike of the kind of crowd beer might bring. Fetch your own bottle and the service is prompt and cheerful with the setups. And among the people with whom you share the swimming pools, trails, lobby, and dining room, the consistent mixture obtains: movie stars and celebrities hunting quiet are mixed up with farmers having a meal out, college kids from Salt Lake, families taking a family holiday, fishermen, tourists, everybody. The waitresses, some of them local girls, some members of the Whitaker family, are likely to linger at a table talking to guests about parties they have attended together.

The village of Midway is still there, altered hardly at all. The trout are just as numerous as they used to be in the creeks and in the Strawberry. The wilderness mountains are still there. The deer still come down and eat the farmers' apples, the fall colourings are unchanged, and the view of them from the Homestead is exactly what it used to be from Schneitter's Hot Pots. That degree of stability, especially in the West, is almost inconceivable.

And if you are lucky you may be at the Homestead one of the nights when Scott and Ferrin Whitaker put on one of the oldest of all village entertainments, a moonlight hayride. Your day, whether you have spent it soaking in the pool or riding or fishing or simply holding down a hammock in the grove, can end with the rock and roll of wagon wheels in soft dust, the comfortable sounds and smell of horses, the voices of a lot of relaxed people from everywhere singing sentimental songs to Ferrin's guitar. Then late, sleepy, de-pressurized, back to the Homestead and a bed selected by someone who knew about the slipped disk and the arches in the fourth lumbar vertebra. Minutes later, or so it seems, will come the green-gold light and the startled peep of the first robin, and if you listen you may hear the recurrent music of Cooney Gertsch's cowbells issuing a many-tuned promise that this day will be just such another as the one just past.

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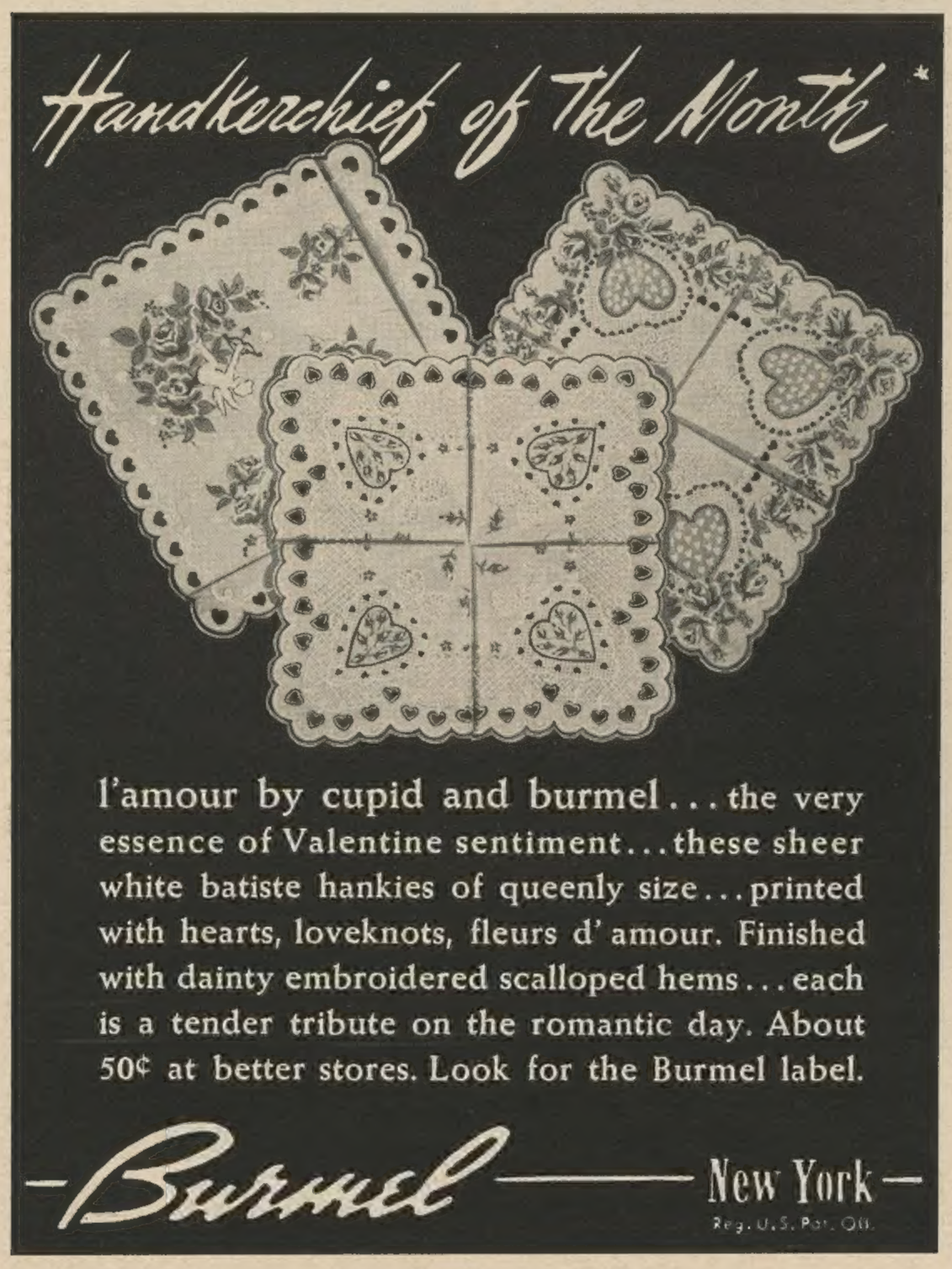
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VOGUE PATTERNS

(Back views, sizes, yardages of the Patterns on pages 156-157)



Above, left: Two-piece, full length. The shirt, Vogue Pattern 9407 in sizes 10 to 20 (31 to 40). For size 14, 1⅝ yards of 39″ fabric. Price 60 cents. Skirt: Vogue Pattern 9345 Easy-to-Make in sizes 24 to 30 (waist). Size 26 takes 4⅛ yards of 45″ fabric. Price 60 cents. *Above, right:* Two-piece, day level. Long-sleeved shirt, Vogue Pattern 9394 in sizes 10 to 18 (31 to 38). Size 14 takes 2 yards of 45″ fabric. Price 60 cents. The skirt: Vogue Pattern 9119 Easy-to-Make in sizes 24 to 30 (waist). Size 26 takes 2⅞ yards of 45″ fabric. 50 cents.

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL (POSTAGE PREPAID), FROM DEPARTMENT V, VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: Connecticut residents please add sales tax. These patterns will be sent third-class mail. If you desire shipment first-class mail, please include 5¢ additional for each pattern ordered.

SHORT COURSE FOR MEN:

NEW BLUE LOOKS

The following is a list of stores throughout the country where the men's clothes on pages 166-167 can also be purchased.

Albany, N. Y.....McManus and Riley
Allentown, Pa.....Judd's
Asbury Park, N. J.....Chas. Levinson, Inc.
Asheville, N. C..... M. V. Moore Co.
Atlanta, Ga.....John Jarrel, Inc.
Austin, Tex.....Reynolds-Penland
Boca Raton, Fla.....Isle of Man
Caldwell, N. J.....J. M. Towne & Co.
Cedarhurst, N. Y.....Ben Epstein
Cincinnati, Ohio.....Giddings
Clearwater, Fla.....Shorts Mens Store
Cleveland, Ohio.....Bunce Bros.
Decatur, Ill.....Sessel's
Deerfield Beach, Fla.....The Deerfield Shop
Delray Beach, Fla.....Kilgore and Hurd, Inc.
Detroit, Mich.....Kilgore and Hurd, Inc.
East Orange, N. J.....Stuart-Gordon
Ft. Lauderdale, Fla.....Maus & Hoffman
Great Neck, N. Y.....Stanley Bruck Ltd.
Harrisburg, Pa.....C. J. Crego & Son, Inc.
Hartford, Conn.
The Stackpole, Moore, Tryon Co.
Highland Park, Ill.....Art Olson & Co.
Houston, Tex.....Norton-Ditto Company
Huntington, W. Va.....Geo. H. Wright Co.
Jacksonville, Fla.....Rosenblum's
Jupiter, Fla.....Thompson-Forbes
Kansas City, Mo.....Woolf Brothers
Kirksville, Mo.....Herboth's
Lexington, Ky.....Bomanzi, Inc.
Lexington, Va.....Earl N. Levitt
Little Rock, Ark...The M. M. Cohn Company
Louisville, Ky.....Poachy Marks Mens Store
Lubbock, Tex.....Hemphill-Wells Co.
Miami, Fla.....Jordan Marsh
Milwaukee, Wis.
The Bermuda Sports Shops, Inc.
Monroe, La.....The Toggery
Montclair, N. J.....Bragg & Son
Montgomery, Ala.....Alex Rice
New Bedford, Mass.....Marty Sullivan
New Canaan, Conn.....Doblins, Inc.
New London, Conn.....Dicero & Silvestri
New Orleans, La.....Porter's
Newark, N. J.....Jos. Fischman
Newport, R. I.....Thompson-Forbes
Newton Center, Mass.....Browning King
Oklahoma City, Okla.
Connolly's Men's Apparel
Omaha, Neb.....Charles J. Assmann
Orlando, Fla.....Rutland's
Palm Beach, Fla.....Schur, Inc.
Peoria, Ill..... Howard A. Heller
Philadelphia, Pa.....Morville
Pomona, Calif.....John P. Evans Inc.
Pompano Beach, Fla.
Conrad Williams, Inc.
Providence, R. I.....Hillhouse Ltd.
Richmond, Va.....Earl N. Levitt
Roanoke, Va.....John Norman, Inc.
Rochester, N. Y.....B. Forman Co.
St. Louis, Mo.....Boyds
Sarasota, Fla.....Harmon's
Snyder, N. Y.....The Squire Shop
Springfield, Ill.....Roberts Bros.
Springfield, Mass..... A. O. White
Syracuse, N. Y.....Flah & Co. Inc.
Terre Haute, Ind.
Pearce's Men's Wear, Inc.
Tulsa, Okla.....Bentworth, Ltd.
Vero Beach, Fla.....Thompson-Forbes
Wichita, Kans.....Henrys, Inc.
Wichita Falls, Tex.....Perkins Timberlake Co.
Williamsport, Pa.....Jones Specialty Shop

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